

No. 65 • SCIENCE FICTION • HORROR • FANTASY • ANIMATION • SPFX • 95p

STARBURST



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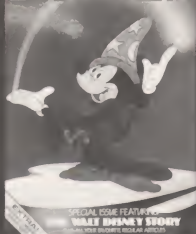
SPECIAL ISSUE FEATURING
THE WALT DISNEY STORY

PLUS ALL YOUR FAVOURITE REGULAR ARTICLES



A Merry Christmas
to All our Readers
from Walt Disney Productions
and Starburst Magazine.

STARBURST



Volume 5, Number 4
December 1983 issue

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Published monthly by Marvel Comics Ltd., Jadin House, 205-211 Kentish Town Road, London NW5, England. All photographic material is copyright © BBC, NBC, ABC, CBS, ITC, IBA, Columbia, New Realm, Rank, Twentieth Century-Fox, United Artists, Warner Bros, Paramount, Orion, Walt Disney Productions, Toei Studios, CMC, EMI, MGM, MCA-Universal (unless otherwise stated) and appears with their kind permission. All remaining material is copyright © 1983 Marvel Comics Ltd, a subsidiary of Cadence Industries. Starburst is a trademark and trade-name of Marvel Comics Ltd. While contributions are encouraged, the publisher cannot be held responsible for unsolicited manuscripts and photos. All letters sent to Starburst will be considered for publication.

For display advertising contact: Sally Benson, 01-485 4466. Printed in the United Kingdom.

STARBURST™



STARBURST LETTERS 4

Another batch of reader's comments on the fantastic world of fantasy films and TV. Is your letter among this month's collection?

THINGS TO COME 6

All the up-to-the-minute news that's worth reporting can be found in Tony Crawley's regular column.

STARBURST REVIEW SECTION 39

The place to find reviews of all the latest films, videos and books, plus John Brosnan's *It's Only A Movie* and TV Zone (this month covering Disney on the tube).

"WHEN YOU WISH UPON A STAR" — THE WALT DISNEY STORY 11

An in-depth feature special on the history of the man who made a fortune with his creation of a cartoon mouse and became a legend in his own lifetime. Richard Holliss tells the amazing story of Walt Disney, from his humble beginning: in a small garage studio to the multi-media corporation the Disney empire covers today, plus a comprehensive filmography in celebration of Disney's sixtieth anniversary.

Note: The Starburst Data Bank will return next month, so send those questions in today.



DARKROOM IN THE SPOTLIGHT

"You're in a house. Maybe your own. Maybe one you've never seen before. You can feel it. Something evil. You run. You try to hide but there's no escape from the terror that awaits you in the *Darkroom*."

Thus begins the title sequence to James Coburn's truly excellent anthology TV show, *Darkroom*, undoubtedly the best American series I've seen for some time. It certainly goes against the stale and bland formats we've come to expect from the U.S. Take the title sequence for instance. Instead of a hastily edited series of photos of all the actors we're going to see in the programme (all of whom are usually either Stars, Guest Stars, Special Guest Stars or Extra-Special Guest Stars), we get Coburn's creepy voice-over and a high speed tour of an empty house which ends up guess where?

Another thing which make sit stand, out in my mind is the use of electronic incidental music. I find it hard to think of any other American show to use synthesisers. The show whose music it does remind me of is our own *Doctor Who* with its Radiophonic effects.

Okay, so it has nice opening credits and music. What about the stories? Now we come to the best part of all.

The stories I've seen so far (a total of nine, each in four episodes) have all been well written and directed with themes ranging from a condemned man in 18th Century France dreaming up a novel way to get pardoned, a black actor taking revenge on the snooty

Starburst LETTERS

Starburst letters, Starburst Magazine,
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theatre critic who has ruined his career, to the consequences of a married couple's domestic rows on their nearest neighbour (*Who's There?*) by our own Brian Clements). All the stories are linked by the silky smooth Coburn, doing an excellent job.

The most worthy and thought-provoking story so far has to be the superb *Guillotine*. The tension towards the end of that one had me off the edge of my seat and the twist in the tale was brilliant.

I am writing this letter firstly to thank Tony Crawley for first mentioning *Darkroom* in his *Things to Come* column. If he hadn't done so I would probably never have watched it. Secondly, to recommend to other readers of *Starburst* the series. If it is shown in your region then watch it. You won't be disappointed.

Richard Fitzgerald,
Newark,
Notts.

THE OTHER BROSNAN FAN

This letter is basically to compliment the entire *Starburst* team on an excellent publication.

I have been reading *Starburst* now for quite a while and think that it is the last word in science fiction and fantasy films and TV. It provides in-depth interviews, film previews and reviews of classic films of times gone by, for example *Dr Cyclops*, *The Man with 9 Heads* and *The Mask of Fu Manchu*. The articles on special effects techniques are extremely enlightening and in no way spoil the film they are relevant to. I think that all the contributing writers do a damn good job.

My favourite feature writer is John Brosnan. Not only does he write first class features on certain films, he has the guts to stand up against films which have a cult-like following -

something that not many people will do - as seen in his write-ups of such films as *Star Trek 2* and *Silent Running*. I can just picture him being pursued through dimly-lit streets by droves of these movie's devotees along with others who worship celluloid horrors. Here is at least one reader who enjoys your criticisms, John, keep up the good work.

Frank Cannon,
Bootle,
Merseyside.

ITALIAN MACABRE

I disagree with the view of *Starburst* that *Suspisia* is Dario Argento's best film. In my opinion *Tenebrae* is his best movie. Also I thought *Inferno* was just the right length and I found it one of the most frightening films I have ever seen. My brother was watching the video with me and after the bookseller's death in the lake he went to bed. The next morning he told me it was because he was too scared to see any more. *Inferno* had the atmosphere that *Suspisia* tried to gain. *Suspisia* was too long and unexciting. The ending was a let-down after the brilliant double-murder at the beginning (although this is not too effective, it is too rushed and garbled).

There is only one way to describe Dario Argento, and that is "The Undisputed Master of the Macabre." That is the best way to describe his films - macabre.

Michael Lacey,
Cropston,
Leicester.





NO BLADE CUTS

Congratulations on producing what must surely be the best looking and most readable film magazine on the market.

There are two reasons why I am writing to *Starburst*, the first of which is *Blade Runner*. I have been a fan of Director Ridley Scott ever since I was mesmerised by *The Duellists* many years ago. It was with sheer terror that I heard Leslie Halliwell has secured the film for showing on ITV. I plead through the pages of your magazine that Mr Halliwell does not cut (butcher is more appropriate) this stunning movie so as he can get it to run the correct time slot or so ITV can squeeze in a toilet roll advert or such like.

Secondly, cinema audiences. People who say that the art of conversation is dead should go to a British cinema where they will find it is alive and well. It would appear that the minute the lights go down it is a signal to start talking. I wish these people would realise that there are people in the cinema who have paid good money to concentrate on a film and not listen to them talk.

David N. Douglas,
Aberdeen,
Grampian.

DEMONIC DROSS

In *Starburst 59* you had some pictures from a new horror film called

Mausoleum, saying it looks a promising film. Well I've seen it on video, and what a disappointment. The theme of the film, demonic possession, sounded promising but the story builds up and up and up to nothing. Then just when you're about to turn it off from boredom, *POW*, the demonic form appears, but you don't see her changing.

A laughable scene in the film – or embarrassing one for any horror movie fan – is one in which a woman is levitated across a balcony; but what's that hovering above her, but the crane and wires that levitate the woman.

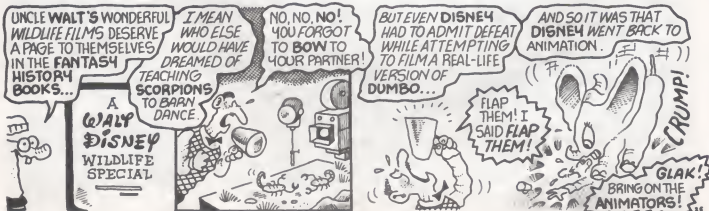
Gary Barlow,
Wetherby,
West Yorkshire.

SOUNDTRACK HORROR

I am a soundtrack collector (I have over 300) and Leslie Ford's new *Audiodrome* section in *Starburst* is a winner. He made it extremely enjoyable and informative. Great stuff. Incidentally I have just obtained the soundtrack score of *Xtro* by Harry Bromley Davenport (I needed something to file under X) and believe me its the most unpleasant dross I have on disc. It sound rather like the death throes of a wailing cat played on a synthesiser.

Carey Davey,
Lincoln,
Lincs.

The Return of **Flickers** by Tim Quinn & Dicky Howett



The Asimov Movie

First, the bad news. The fascinating plans, first announced here over a year ago, to film Isaac Asimov's legendary *Foundation* trilogy – as three distinct movies, to be released over three months – have evaporated into the Hollywood smog. The smog of studio disinterest, that is. Now, the good news. Asimov is obviously not holding producer Michael Phillips responsible for not being able to pull off the deal. He's passed another venture to Phillips instead – his time-hopping book, *The End of Eternity*.

Eternity, in this instance, is a futuristic outfit which dispatches various agents on time-travel missions to make certain adjustments to history as it happened – or when they get there, as it's happening. Michael Phillips is working on this venture with another producer – more bad news, as he happens to be Peter Douglas, Kirk's son, and the instigator of the simply terrible would-be sf-at-sea number, *The Final Countdown*. Phillips, of course, is rather more trustworthy where sf is concerned. With his then-wife, Julie, he was co-producer of a little thing entitled *Close Encounters*.

At present, Phillips is producing Matt Dillon and others in a 60s' youth tale; *Sweet Ginger Brown*. That's taken him ten years to get before the cameras, so he admits "I'm never through" with a project like *Foundation*. To ever get that rolling, he suggests, a lot is riding on the outcome of *Dune*. The great science fiction books are expensive to acquire, but *Dune* is a terrific novel in good hands with David Lynch. That film should help convince the studios to make major financial commitments to other classic science fiction properties."

In short – keep your fingers crossed.

Bond Bind

First word on Sean Connery's 007 comeback, *Never Say Never Again* ain't good, I'm afraid. A spy of mine saw a work-print and, being a true Bond (and Connery-Bond) fan, he was far from pleased. Seems it's too long and tries to match Moore's Bond not Connery's. Sean is fine, he tells me. So are the stunts. But story-values and Edward Fox's M are very weak. More on this next month.

VAMPIRE DIVAS?

Unperturbed (outwardly) by the rapacious critical slaughter of his first film since *Diva*, French hot-shot director Jean-Jacques Beineix is starting his first American movie. It's a vampire comedy called *Ice Maiden*. (The '84 movie schedules are just riddled with ice-y titles). "It's a burlesque," says Beineix. "It's a robbery. It's a chase. It's with a lot of sex and a lot of fun."

That sounds more like Beineix. Exactly what the young maestro needs after his *Moon* in the *Gutter* went down

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with all hands at the Cannes festival; and didn't do much better on release.

I rather doubt Beineix' *Moon* star Nastassia Kinski will be the *Ice Maiden* figure – a 200 year-old vampire. Shades of *The Hunger*? Not quite. This one works as a crouper in New York and will be played by an American actress, not Catherine Deneuve or Valerie Kaprisky. She rips off the gambling joint she toils in, to finance a trip back to her homeland – or soil. The local Mob had similar heist ideas and having been beaten to the till, begin to chase her all over the place. She has a few surprises for them...

The chase allows Beineix to use his great eye and shoot New York "from angle we've never seen before." Also, to spend his highest budget, about \$15m, on a mass of "special effects, stunts, make-up, lighting, scale models, people flying, transformations into bats and wolves – and choppers chasing bats." Sounds busy. And for the Beineix style, as exemplified in *Diva*, sounds perfect.

The film is based on a novel by the

British writer Marc Behm. Don't start hunting for it, though. So far, it's been published in French only. Beineix picked up the rights for himself and then went shopping around the major Hollywood studios. They, too, would appear (outwardly) to be unperturbed by *Moon* in the *Gutter*, which has a certain, effete following, but will never play New York or London for a full year or more as *Diva* did. *Moon* is a slow bore, akin to watching paint dry. In fact, La Kinski's co-star, The Incredible Bulk Gérard Depardieu calls it a film in the gutter.

No matter, Paramount agreed terms with the Frenchman's American backers, Polar Films. It's their second production. The first? John Carpenter's *Christine*.

Dutch Treat

What's been the No 1 film during the heady Dutch summer... out of, say, *Gandhi*, *Sophie's Choice* and *Tootsie*? None of them! The winner is *The Lift*, the great little horror-film I reported on

from Cannes. Soon as the stills get here, we'll cover it in more detail. But, see? Told you it was good!

Maximising

Mel Gibson continues his inexorable rise. He's due to join forces with David Bowie to play the African explorers, *Burton and Speke*, for one of my favourite film-makers, Bob Rafelson. Mel, who has now finished *H.M.S. Bounty* and *The River* (with Sissy Spacek), is also netting Diane Keaton in *Mrs Soffel*, 'a title that has to be changed. And soon, huh?

By the time the guy's ready for *Mad Max III* (or vice versa), Mel will be looking like he's just clawed his way out of a carbon-freezer...

No Parking Zone

Biggest shock of the eight Toronto festival was the last-minute withdrawal – of David Cronenberg's new movie, *Dead Zone*. The film (of the Steve King book) was due to be premiered at the event, after a full Cronenberg retrospective and a collection of his favourite movies. He should, then, have been the man of the hour. Instead, Paramount parked Sidney Lumet's *Daniel* at the "festival of festivals" without explanation. Allow-ing rumours to run riot. Could it be that David has another flop to match the dismal American box-office for *Videodrome*...? If he has, it can't be because the Canadian wonderland is going-Hollywood. He made both at home and his producer is also Canadian, fella by the name of Pierre David.

Hooper's Mars

Tobe Hooper has found a second film for his deal with Cannon. After making *Space Vampires* – about time someone did, it's been on the Cannon list for zonks! – Hooper will re-make *Invaders From Mars*, the 1952 movie from 20th Century-Fox. No classic, admittedly, or I'd know something about it. I do know the original toplined those unforgettable famous co-stars Jimmy Hunt and Helena Carter. Maybe His Editorship knows more. (I do! *Invaders From Mars* was directed and designed by *Gone With The Wind* production designer and *Things To Come* (1936) director William Cameron Menzies, originally planned for 3D but shot flat and is the best children's sf picture of the Fifties. For the full story, check out *Starburst* 13 – now a valuable back issue! – Editor)

Never Ending?

Something strange has happened to West Germany's most expensive (and rare, fantasy) movie spectacular, *The Never Ending Story*. It's been... Americanised. Shooting at Munich's Bavaria Studios finished in September – apart from effects work. Then, to everyone's surprise, it started anew in Vancouver,

Western Canada. And so the secret is out. The tale of a couple of kids having a right old magical time, is no longer rooted in Europe but somewhere in the great North Americas. Instead of competing with *E.T.* on its own level, and that of Michael Ende's book, the \$26m project has had to take on an U.S. look. This is probably at the financial behest of Warner Brothers. Well, I hope it doesn't spoil everything. Foreign films work best when – and usually, because – they are foreign.

You'll soon be able to read what it is – er, was – all about. Michael Ende's novel is due from Penguin. Meanwhile, director Wolfgang (*The Boat*) Peterson's second, third and fourth units continue working with, I gather, a whole slew of dragons and wolves.

Trumbull's Hour?

Delighted to say MGM finally got behind Doug Trumbull's strife-ridden *Brainstorm* film. After nearly dropping it after Natalie Wood's death, begrudgingly letting the wonder-Doug complete it, and then planning a fairly ordinary release over yonder in September, Leo The Lion's combine wagged its tail sufficiently for a better push in October – opening the movie in 175 cinemas. That's about the same number as *Jedi* premiered in, except MGM insist *Brainstorm* had "the largest 70mm release in motion picture history."

The film, in fact, is the first made in both 35mm Panavision and 70mm Super Panavision. It will also be the last for some time on the normal major studios' circuit from Doug. He's now heavily into making as many as a dozen movies a year in his ShowScan process in a brave-new-world production and distribution set-up with a Dallas millionaire. If Doug wins through, Hollywood will have considerable egg on its face. As Doug tells us, in an upcoming *Starburst* interview by a French SPFX expert pal of mine, "After seven years of struggling [to interest the studios in ShowScan], I've just given up on the movie industry and I'm just building my own movie industry." Lotsa luck, friend...!

Memo

... to Richard Marquand, John Williams, Larry Kasdan, Alan Hume, Richard Edlund, Dennis Muren, Ken Ralston, Phil Tippett, Stuart Freeborn, Ben Burt and all the rest of the *Jedis*: Oscar night is April 9.

Lord Lucas doesn't need reminding. He doesn't hold with such mutual back-patting occasions. He only went to the *Star Wars* Oscar night because his wife, Marcia, was among the editing nominees. She probably will be again, along with Dwyane Dunham and Marquand's man, Sean Barton. Except, well, George 'n' Marcia have split up. For now, anyway.

Ulli Cont'd

When we last left Americanised Berliner Ulli Lommel, the director was safe in Alan Jones' custody in *Starburst 61*, giving us much evidence about *The Boogey Man II* and his newer film, *The Devonsville Terror* starring Donald Pleasance, among others – usually including Mrs Lommel, Suzanna Love.

Well, the jury and the verdict is now out in America where *Boogey II* has finally opened (about time, as it was shot in '82). The verdict? None too good. Not surprising as about half the film comprises re-run footage from the first *Boogey* (Boogey over here), which is not what one expects – or wants – in a sequel. It's bad enough when a sequel is the same old story, but when it's the same old footage the feeling of being ripped off is somewhat more acute.

The eventual dispatch of a bunch of Hollywood party guests with all manner of levitating household luxury objects – barbecue tongs, hedge-clippers, corkscrews and even, would you believe, an electric toothbrush – hardly makes up for the lack of new footage. Nor for the majority of the new stuff which has Lommel, himself, as a movie-maker badmouthing the Hollywood system he hasn't yet been able (or I suspect wants) to join. At one point he declares, "Brian De Palma spent \$18m on that bomb of his, *Blow Out*. You could make 50 movies with that." Lommel could. He even tries to here. *Boogey II* concludes with a direct pinch of De Palma's *Carrie* climax.



Sign of Exce\$\$

Item: For his first hit movie, *WarGames*, young Matthew Broderick actor-son of an actor-father, James Broderick, was paid \$50,000.

Item: For having a hit behind him and trekking off to Rome to make Richard Donner's long-planned *Ladyhawk* (which will be *Ladyhawk*), Matt is netting... \$750,000.

He has, therefore, arrived. I wonder how long it took Dad to make that kind of bread. In a year.

& Continues

Still, one thing you can say about Ulli. The guy doesn't stop. His other 1982 flicker, *BrainWaves* has finally come out – with its title logo constructed in *WarGames* style and just beating Doug Trumbull's *Brainstorm* to the screen. Even Alan Jones would agree that Lommel is a very junior-league Trumbull. Even so, this is far better fare than *Boogey II*. In fact, it's being hailed, by one critic at least, as Lommel's best American movie.

Suzanna Love is in fine form as the young wife in a coma, being treated by Dr Tony Curtis' revolutionary new computer-brainwaves therapy. However, the donor of the brain assisting the correction of Suzanna's happens to a murdered girl. So guess who remembers all, or most of... well, "her" own death? Keeping things in the family, Lommel has his wife's

brother, Nicholas Love, as the killer. Keir Dullea is her husband and *Psycho II* and *If's Vera Milkes* is Mumsey. I'm not saying anymore. You can see this one! Apart from the listed cast, and added thrills, it has 82's Penthouse Pet of the Year, Corinne Alphen, as the murdered girl. Oh yes, well worth a visit...

& Continues

Didn't I say? The guy never quits. Ulli Lommel is already into *Strangers In Paradise*, on location in Nevada. This one makes a slight break with his more recent traditions. It does not star Suzanna – but one Sukey Love. It does, however, co-star Ulli. Casting is cheaper that way. I hope De Palma doesn't follow Ulli's lead and start performing in his films.

Lith Glows

The New York-born, Ohio-raised and London-trained John Lithgow could not have had a better '83. First, an Oscar nomination for his Roberta in *The World According To Garp*, then the definitive portrait of a nervy airline passenger in *Twilight Zone* (which should get him another Oscar nod). Now everyone wants him. He has a rich menu of films – including the bizarre *Buckaroo Banzai* (make of that what you will) and the newest Joe Wambaugh cop-art novel to be lensed, *The Glitter Dome*, with James Garner and Margot (Lois no more) Kidder. And if that is all joy enough for the actor, who made his debut at six in *Henry VI, Part Three*, studied at London's Academy of Music and Dramatic Art, worked with our Royal Shakespeare and Royal Court companies and, of course, made his screen debut at Brian De Palma's behest in *Obsession* (1976) and also turned up in Brian's *Blow (n) Out* (1981)... John and his wife have just had a son in Santa Monica. Congratulations from us all, right?

Fire Trek

Forget the wild rumours about *Star Trek II* sets being lost in the big (\$3m) fire at Paramount's studios on Hollywood's Marathon Street. (No 5451, if you want the address). There was some "significant" damage to one corner of Stage 15, where Leonard Nimoy



Fantasy Girl. Well, fantastic. Corinne Alphen was the Penthouse Pet of '82. And that leads to movies. Ex-Berliner Ulli Lommel chose her as the *Brainwaves* murder victim and Friday The 13th's Sean Cunningham gave her a more full-bodied role in his *Spring Break* comedy – more of a fry-day than Friday.

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was making *The Search For Spock* episode and yes, old Admiral Kirk did help the crew put the blaze down. But no, William Shatner didn't just wave his toupee at it. He made with the hose until the regular fire crew turned up. Very plucky, considering the amount of lacquer he has on his head. The fire happened on a Thursday (no one really knows how) and Nimoy was back at work on the afflicted soundstage by Monday morning.

The real damage was done to the studio's outdoor sets - 90,000 sq ft of standing sets, mostly streets, dating back to 1927. They've been utilised in all manner of movies. They're just painted up a bit (or, indeed, down), shop frontages are changed around and they're ready for a new movie that requires street scenes. And that's half the trouble. Drop a lighted match, or something of that nature, near these constructions of 50-year-old wood, covered with coats galore of flammable paint and bingo... Up they went! Now the only New York street still standing in Film City are at the 20th Century-Fox studios on West Pico Boulevard (No 10201) and on Universal's lot, high up in Universal City Plaza (no 100).

Dune Latest

You like statistics? Okay, you got 'em. The movie of Frank Herbert's *Dune* - and he's delighted with the way it's going - is the most expensive of 1983. It uses all eight sound-stages at the Churubusco studios in Mexico (which are owned by the government; think how much our government could have earned from Lucasfilm over the Elstree years). Shooting is taking about six months on an estimated total of between 65 and 70 sets by Tony Masters - and also utilising what the Dino De Do-dah people call the largest blue-screen ever made. That's funny, I thought West Germany's *Never Ending Story* had that. The *Dune* screen measures 35ft high x 108 ft wide. Any advance on that, Munich?

Dino isn't producing *Dune*, by the way. (Something I said, Dino?). That job is filled - and extremely well, I'm told, from a visitor back from the Mexican shooting - by his and Silvana Mangano's daughter, Raffaella. She's sure kicking off with a biggie. Director David (Elephant Man) Lynch has a crew of 600 and has been using up to 15,000 extras. *Dune* will be busting out all over by the summer...

Golden Oldies

As mentioned - or was it just rumoured? - some months back, five



Above: In a scene from the *Star Trek* TV series, on a predictably hostile alien planet, Mr Spock (Leonard Nimoy) communicates to The Enterprise while Captain Kirk (William Shatner) goes through a funny phaser. Below: Son of Kirk (Douglas, not Captain), Michael, in his Easter bonnet from *Breinstorm* directed by Douglas Trumbull, and John Lithgow discusses the script of *Nightmare at 20,000 Feet* from The Twilight Zone with director George Miller.



of the very best Alfred Hitchcock films, unseen for twenty, in some cases thirty years, are coming back on full release and with mint prints. Top of the list, for me at any rate, are two of the all-time perfect Hitch movies - the definitively cinematic *Rear Window* (1954, but on re-release December 2nd, 1983), and the uproarious black comedy, *The Trouble With Harry* (1956), which proved the only Hitch flop since he moved to Hollywood. It should do well enough today as it stars Shirley MacLaine and old *Dynasty*, himself, John Forsythe.

The others on the comeback trail are the re-make of *The Man Who Knew Too Much* (1956), *Vertigo* (1958) and *Rope* (1948). Apart from the last one, a Warner Brothers picture, the rest were made for Paramount. But Hitchcock's last studio, Universal, engineered the re-issue rights. "We're treating them as new films," says a spokesman for the Universal Classic division. "Initially, we'll attract the people who saw the films when they came out, but we're counting on them to spread the word to the younger audience. There's a whole generation of film geeks who haven't seen these pictures."

Take it from me (*And me - Editor*), if you haven't ever seen them - you should. Miss 'em at your peril. You can learn more about film-making from a Hitchcock film (particularly these ones) than in many a long-winded lecture on the (disappearing?) cinematic art. Hitch, himself, thought these were among his very best movies. That's why he took them out of circulation. He was planning to re-release them himself when he died in 1980.

Very Nimh-ble

Although Atari's in deep trouble and Paramount Pictures has sold its videogame division (which uses footage from the *Star Trek* films), there's still life left in arcade vid-games. Don Bluth is getting as rich as the Lucasberger by proving that Bluth is the Disney rebel who set up his own animation shop and made *The Secret of NIMH* movie. Peanuts compared to the success of his *Dragon's Lair* arcade hit. It's the first game combining animation with laser-disc technology. Bluth's outlay of \$1.2 million (for 20 minutes animation) has so far earned \$14 million. The game sells for \$4,000 a throw. Bluth reckons he'll shift 100,000... that's \$40 million worth!

And he has another work in the works - *Space Ace*, which comes complete with its own musical score. No wonder, other Hollywood animators are rushing to follow him - Filmmation, Hanna Barbera and even, hrmph! Marvel Productions.

That's not all on the vid-game front. An outfit up near Lucas country, San Rafael, is now offering its stereoscopic expertise - already hired by top firms like Lockheed Missiles and Space, Panavision, Honeywell - to companies

wanting ... 3D vids. Must be better than the latest Fox titles: *M*A*S*H*, *Porky's* and ... *Revenge of the Beef-stake Tomatoes*.

Buck's Back



Nothing much went right for Gil Gerard since he came back to earth after being tv's *Buck Rogers*. He (a) got lost in the (mystifying) Tom Selleck shuffle, (b) lost out on possibly taking over Bond from jolly Roger and (c) has a new tv series cancelled under him. The cut of that particular *Gib* didn't work out, or not on troubled New Orleans locations. Only the pilot-film was finished and screened - as *Johnny Blue*. Gil's smiling now. He feels he has a winner with his ABC series that puts him right back in the pilot's seat. He's taking over from

Roy Schneider in the tele-*Blue Thunder*.

And if that doesn't work out, he could always arrange for a quick double-bill - *Johnny Blue Thunder*.

Shapes That Pass In the Night

MAUD ADAMS and Jilly St John - Octopussy Meets Tiffany Case - share Dennis Weaver as an admiral (but not Kirk), in the tele-movie, *Emerald Point N.A.S.*, whatever that means, exactly ...

CASSANDRA HARRIS, another Bond babe, the Aussie who gave her all as Countess List in *For Your Eyes Only* (1981), has lately given birth to a son in Los Angeles. Hubby is the *Remington Steele* star Pierce Brosnan, no kin of our man in the front stalls. (So far as I know, anyway).

MERRITT BUTRICK who is not Matthew Broderick despite the similarity in monikers is back as Admiral Kirk's son in *Star Trek III*. And his role-name is ... aw c'mon, course you know ... Well, you've a couple of minutes before finding the answer at the bottom of this sequence.

GRIFFIN DUNNE, from *American Werewolf in London*, and brother of the murdered Poltergeist actress, Dominique Dunne, is having *Cold Feet* in Toronto - with Carroll Baker's daughter, Blanche.

ROBERT WISE, minus any movie work since the first *Star Trek* motion picture, returns to action with *The Mean Season*, based on John Katzenbach's novel, *In The Heat of the Summer*.

BURT LANCASTER recovered fast, but his five-and-a-half-hour quadruple by-pass heart operation in Hollywood meant he had to quit two films, including Steve King's *Firestarter*. George C. Scott has taken over Burt's role - just as Bob Mitchum stood in for him as one of *Maria's Lovers* with Nasty Kinski. Burt will be working again soon; he's never short of offers.

HEATHER LOCKLEAR, known from the Bill Shatner's *T.J. Hooker* series, *Dynasty*, too, is Drew Barrymore's mum in *Firestarter*, by the star. David Keith is Dad and our own Freddie Jones has joined the cast after Fellini's new film and *Dune*. Busy veteran!

ROGER CHRISTIAN, British director of *Sender*, is planning another sf trip. Title? *Lorca* and *The Kid*.

KLAUS KINSKI, mainly known these days as her Dad, has joined Diane Keaton in *Little Drummer Girl*. I never even knew she was coming apart. The film is George Roy Hill's version of John Le Carre's book, but you knew that, of course.

LOU FERRIGNO talks! But not about his *Hercules* messes. He'll simply be entrusted with dialogue in his tv series, now re-titled *Trauma Centre*. His fellow paramedic is James Naughton,

more or less sight unseen since his tele-*Planet of the Apes* run.

DAVID ODELL, scripter of *The Dark Crystal* and *Supergirl*, is being promoted director by Conan producer Edward Pressman with David's scenario of *The Einstein Killer*, about a plot of knock off U.S. nuclear scientists. Should be a definite entry at the next Moscow festival, wouldn't you say?

ANSWER: Admiral Kirk's son is called ... David! Kirk would be better. Hi, there! I'm Kirk's kid, Kirk Kirk. Why, of course you are, of course you are ...

Last Word

Producers of anything less than absolute brilliance, beware! The second coming of The Lucasberger, *Indiana Jones and the Temple Doom*, opens in America on May 25, the seventh anniversary of the *Star Wars* premiere and, indeed, first birthday of *Jedi* ... which seems to be, roughly, where I came in.

Okay, I'm now going out. Off to Brussels and Gilbert Verschoten's dream come true - the first Brussels International Fantasy Film Festival. He has films from all, but I mean all over (from Iceland to Columbia) and guest stars galore: Peter Cushing, Michael Powell, Barbara Steele, Johnny Hough. Must go. Can't keep 'em waiting. I am, you see (blush, blush!) on the jury ...



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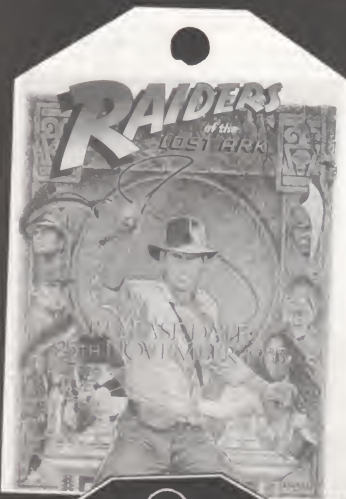
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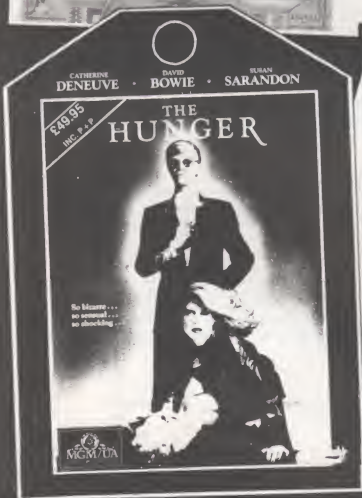


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"When you wish upon a star"

THE WALT DISNEY STORY



More than any other filmmaker, Walt Disney typifies the Great American Dream of the 20th Century – that of self-made success. From his earliest beginnings, working out of a Hollywood garage in the Twenties, to the great globe-spanning corporation bearing his name, Walt Disney acquired a reputation for innovation and artistic integrity.

The feature you are about to read is the work of Richard Holliss and has been planned since the end of last year. So what better was a way to round out 1983, the Sixtieth Anniversary of the Walt Disney Studios than with a detailed biography of the man who built an empire on the back of a Mouse with a squeaky voice.



Introduction

"WHEN YOU WISH UPON A STAR"

In 1966, when Walt Disney died, American research statistics showed that an estimated 240 million people had seen a Disney movie, 100 million had watched a Disney television show every week, 800 million had read a Disney book or magazine, 80 million had bought Disney licensed merchandise and 6 million had made the yearly journey to Disneyland in California. The company's net income was reported as \$12 million on a gross of \$116 million.

In 1981, the revenues had increased to a net income of \$121 million on a gross of \$1 billion. In *Walt Disney World* alone, the number of tourists visiting the area (near Orlando Florida) since the park opened in 1971, has risen from 1 million to over 6 million.

A legend in his own lifetime, Walter Elias Disney received more film awards than any other individual. He was also the recipient of four TV Emmys, scores of citations from many nations, decorated by the French Legion of Honour, the Art Workers Guild of London, received honorary degrees from Harvard, Yale, and the University of Southern California, wore Mexico's Order of the Eagle, was awarded the Medal of Freedom and it was rumoured, prior to his death, nominated for the Nobel Prize.

Born in Chicago on December 5th 1901, Walt was to grow up on a farm in Missouri with his father Elias, his mother Flora, his three brothers Herbert, Raymond and Roy, and his sister Ruth. Moving to Kansas City, the young Walt Disney found himself delivering newspapers, appearing in amateur dramatics and selling soda pop on long train journeys. After the First World War he spent some time in France, before returning to America as a cartoonist for a local paper. Making friends with another artist by the name of Ub Iwerks, Walt branched into early animated cartoons. He started his own company, *Laugh-O-Grams*, where he made a series of shorts utilising a live actress along with cartoon characters called *Alice in Cartoonland*. When his distributor ran off with the money, he liquidated *Laugh-O-Grams* and moved to California.



Above: Walt and Mickey at Disneyland. Top, left to right: Donald Duck. A portrait of Mickey in oils by John Hench. Donald, Mickey and Goofy in "Boat Builders". Centre, left to right: Horace Horsecollar in an early pre-production sketch. A scene from the 1937 *Silly Symphony*, "Woodland Cafe". Bottom, left to right: Mickey, circa 1935, in "Mickey's Fire Brigade". Ludwig Von Drake. A portrait of Goofy.





Walt Disney: The Man and his Movies

THE EARLY DAYS

In 1923 Walt Disney arrived in Hollywood and took up residence with his uncle, Robert Disney. He eventually ran out of money and had to borrow from his brother Roy to pay his uncle the 5 dollars a week rent. As there were no animation studios in Hollywood Disney wrote a letter to Margaret Winkler, the cartoon distributor in New York, confirming that he had left the employment of Laugh-O-Gram Films Inc. of Kansas City. On October 16th, Walt and Roy signed a contract with Winkler for distribution of six *Alice* comedies. The price? \$1,500 a piece.

Little Virginia Davies, star of the original unfinished *Alice's Wonderland*, was contracted to continue in the star role. Disney paid her \$100 a month. One \$200 second-hand camera and two girls to ink and paint the celluloids for \$15 a week led to the Christmas release of the first *Alice* short, *Alice's Day at the Sea*.

Disney was so pleased with the first cheque from Winkler that, in 1924, he rented a vacant lot on Hollywood Boulevard. In February he hired his first animator, Ham Hamilton, and moved into a small store at 4649 Kingswell, paying a weekly rent of \$35. Walt converted a small garage into an office and the store window bore the letters, "Disney Bros Studio". *Alice Hunting in Africa* and *Alice's Spooky Adventure* followed, but finances dwindled. Walt borrowed money from Roy's girlfriend Edna Francis, and from Carl Stalling, the organist at the Isis Theatre in Kansas City. In order to improve the quality of animation Disney contacted Ub Iwerks. They agreed on a salary of \$40 a week. Now Disney could concentrate on the storytelling and leave the drawing to someone else. The addition of Ub Iwerks helped enormously and Charles Mintz, who had recently married Margaret Winkler, offered a contract for 18 *Alice* films at \$1,800 a picture. With interest in the shorts now being shown by the critics, Disney invited two more animators to join his company Hugh Harman and Rudolph Ising.

On July 6th 1925 Walt and Roy made a \$400 payment on a lot at 2719 Hyperion Avenue, where they planned to build a much larger studio. On July 13th Walt married one of his ink and paint girls - Lillian Bounds. Although Mintz and Disney didn't always agree on policy, in November he managed to persuade the studio to accept a new contract for each *Alice* cartoon at a cost of \$1,500.

On February 8th, 1926, Mintz agreed to a proposal from Disney concerning future production of the *Alice* comedies. It entitled the Disney's to merchandising rights on the new films. At the same time they moved into their new studio on Hyperion Avenue. It was a one-storey building on a sixty by forty foot site. Throughout the year Disney continued to make the *Alice* films, this time with child star Margie Gay. However it was beginning to become apparent in New York and Hollywood that the films had run their course. Mintz suggested to Disney that he try a new character, Oswald the Lucky Rabbit. In April 1927 the first cartoon was produced, *Poor Papa*. Some changes in character meant "Oswald" needed a lot of work if he was ever to become a critical success. Disney hired more artists and they began turning out an *Oswald* cartoon every two weeks. Universal commissioned the series and Mintz, who was more than happy with the success of the character sent Disney cheques for \$2,250 on prompt delivery of each cartoon.



INDEPENDENCE DAY FOR DISNEY: THE BIRTH OF MICKEY MOUSE

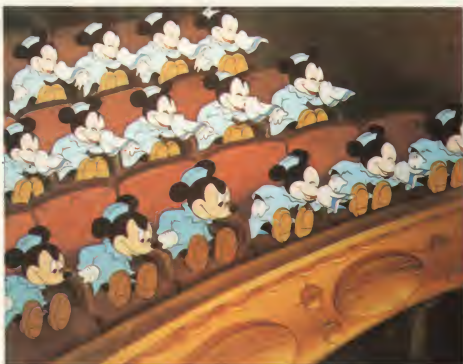
In February 1928 Walt and Lilly travelled to New York to renegotiate the deal with Mintz and Universal. Mintz tried hard to browbeat Disney and offered him less money. When Disney threatened to take Oswald away, Mintz retaliated explaining that he had signed up Disney's key animators. Walt tried hard to interest 20th Century-Fox and MGM in the series, but Mintz still had one more trick up his sleeve - Oswald was the property of Universal Pictures! Disney lost the character completely and as he travelled back to Hollywood with Lilly, he vowed that he would never work for someone else.

On arrival in Hollywood, Disney and Ub Iwerks started working on a private project of their own, based on the trans-atlantic flight of Charles Lindbergh, a cartoon entitled *Plane Crazy* starring a brand new character. The cartoon was screened privately at a Sunset Boulevard movie house in May and the reception it received was enthusiastic enough to convince Disney that he and Iwerks should work on a second short, *Gallop' Gaucho*. New animators joined the company including Wilfred Jackson and Les Clark. The new characters name was Mickey Mouse, rumoured to have started his career in discussions between Walt and Lilly on their return trip to Hollywood. Although Disney had no success in selling the two films to New York distributors he continued experimenting with new stories, and now that sound films were starting to take a hold of Hollywood, he decided that the third *Mickey Mouse* would incorporate a soundtrack. Borrowing the format from an old silent comedy, the cartoon was called *Steamboat Willie*. Carl Stallings composed a musical score for the film and after some problems involved in recording the new soundtrack, it was premiered at the Colony Theatre on November 18th to a wildly enthusiastic audience.

Disney, naturally enough, refused to sign up for a series of *Mickey Mouse* shorts with Universal. Instead, he turned to Pat Powers, the distributor who had assisted him in promoting the cartoon. Powers was a hard businessman and was very keen to advertise his own company, Cinephone. He felt that Mickey Mouse was just the character to do it. He immediately shipped his sound equipment to Hollywood and Disney set about adding musical scores to the earlier *Mickey* cartoons.

During 1929, Disney's animation staff continued to expand. Among those to join him were Ben Sharpsteen, Bert Gillet, Jack King and Norman Ferguson. A total of fifteen *Mickey Mouse* cartoons were released with Disney himself as the voice of the character. Stallings suggested that the studio should experiment with a new series set entirely to music. This was born the *Silly Symphonies*, a number of shorts geared to a musical soundtrack. The first of these *The Skeleton Dance*, was animated in part to Edvard Grieg's *March of the Dwarfs*. Based on the poem *Danse Macabre* by Henri Cazalis it describes how ghosts and skeletons rise from their graves to dance throughout the night. Booked into the Carthay Circle Theatre it was very well received. Mickey Mouse, meanwhile, was already a huge merchandising success and had started a national craze. Disney, however preferred to spend the extra money from publicity on improving the quality and this finally led to disagreements with Powers.

In 1930 Disney found to his horror that Powers had signed up Ub Iwerks for a new series of his own. Powers hoped that such a move would force Disney to sign his company over to him. But Disney refused



Top: An audience of mice show their appreciation of a performance given by Donald Duck in Orphan's Benefit. Top left: Five of the Seven Dwarfs. Above: Dopey takes a close look at some diamonds. Above left: The evil Queen reads the potion which will change her into an old hag. Left: A happy ending for Snow White and her Prince

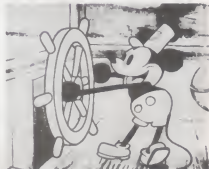
and instead turned to Columbia Pictures. They agreed on a contract and all ties with Powers were completely broken. In the *Mickey Mouse* short *The Chain Gang*, a new character was introduced – Pluto the dog, although he wasn't known by that name until a 1931 short entitled *The Moose Hunt*. By the end of the year thirteen *Silly Symphonies* were produced. The pleasure Disney derived from the series was that it gave his artists the opportunity to experiment with new styles of animation, while the Mickey cartoons brought in the necessary finance.

Other cartoon characters to join Mickey through 1931 were Horace Horsecollar and Clarabelle Cow. Walt's own staff increased with the recruitment of Fred Moore, David Hand, Ted Sears and Bert Lewis who took control of the music department when Carl Stallings left to join another studio. At this point in time pianist-composer Frank Churchill also came to Disney's and was responsible for a number of award winning songs in later films. Twelve more Mickey cartoons followed that year and ten *Silly Symphonies*. Although the exorbitant cost of each cartoon was making it a lean time at the studio, Walt Disney was convinced that he had finally been accepted in Hollywood circles when his cartoon *Mickey's Orphans* was nominated for an Academy Award.

THE COMING OF COLOUR

In 1932 Disney asked Columbia to increase their advance on each cartoon to \$15,000, but the company refused. Through a friend, Sol Lessor, Disney made a deal with Joseph Schenck the President of United Artists. Now that colour films were appearing in Hollywood, Disney wanted to produce his cartoons in colour, starting with the *Silly Symphonies*. United Artists had already insisted that to make the *Silly's* acceptable to cinema audience, they were introduced on the title card as 'Mickey Mouse presents a Silly Symphony'. Disney finally got his way and the 30th cartoon in the series *Flowers and Trees* was released in Technicolour. Premiered at Grauman's Chinese Theatre as a support to the Clark Gable picture *Strange Interlude*, it was an overnight sensation and bookings came flooding in for the new *Silly Symphonies*. This approach to animated films confirmed to Walt Disney that he had been wise to pay for his artists night classes at the Chouinard Art Institute in Los Angeles. Under one of its teachers Don Graham, the animators were gradually becoming the best in the business. 1932 also saw the arrival of another new character, Goofy, voiced by Pinto Colvig, in the cartoon short *Mickey's Revue*, although at that time he was known as Dippy Dawg. Having won an Oscar for *Flowers and Trees*, Walt was delighted when he received a special Academy Award for the creation of Mickey Mouse.

1933 saw the turning point for Walt Disney and his studio. The 36th *Silly Symphony*, *The Three Little Pigs* opened at the Radio City Music Hall, and not only inspired a hit song for the depression, *Who's Afraid of the Big Bad Wolf?*, but also won another Oscar. Disney selected animator Fred Moore to draw the pigs in the story and the intuitive artist managed to create a distinctive personality for each character, placing them among the Disney greats. The same year Mickey was nominated for an Academy Award for the cartoon *Building a Building*, and as if to honour his popular star, Disney had his artists caricature the top Hollywood stars in the highly successful *Mickey's Gala Premiere*. Six *Silly Symphonies* appeared that year, of which *The Night Before Christmas* was a huge hit with audiences. Disney, whose health had suffered due to the hard work involved on organising his studio, moved with his wife to a new home in the Los Feliz district of Los



Top: Walt and Roy Disney pose for a publicity photograph with their special Oscar, awarded in 1931/32, for the creation of Mickey Mouse. Above left: Another publicity photo.

Walt strikes a happy pose as he works on concept sketches for a Mickey Mouse cartoon, circa early-Thirties. Above right: A still from the first sound Mickey Mouse cartoon, "Steamboat Willie", and a portrait of the artist (Walt) as a young man. Right: Walt Disney – director! Walt strikes a dramatic, Spielberg-style pose. This picture was probably taken when Walt was working on the live action Alice shorts



Angeles, and in December they had a baby, who they called Diane Marie Disney.

By now the studio employed over forty animators, forty-five assistance animators, thirty inkers and painters and a twenty-four piece orchestra. The Disney staff had grown to over 180 people. During this period many of the animators were wooed away to other film companies, all anxious to start to their animation departments. However a number of artists still found themselves at Disney's. Among them, eight individuals who together with Les Clark would go on to form the backbone of the Disney team, Eric Larson, Frank Thomas, Milt Kahl, Marc Davis, Wolfgang Reitherman, John Lounsbery, Ward Kimball and Ollie Johnston. Disney kept a watchful eye on his new talent, he would often be irritable with them and occasionally over-praised their work but somehow this attitude endeared him to his co-workers. Whatever his faults were as an employer, the animators (Disney's Nine Old Men as they were later called) were keen to produce the best work they could for his studio.

THE DAWN OF THE DUCK

By 1934 Disney was well ahead of his competitors. The shorts continued to appear regularly. Among the black and white Mickey's that year were *Playful Pluto*, *Gulliver Mickey*, and *Orphan's Benefit*, which co-starred another new character, the ill-tempered Donald Duck, voiced by Clarence Nash.

The irascible Duck had first appeared in the *Silly Symphony*, *The Wise Little Hen*. Another *Silly Symphony*, *The Big Bad Wolf* was a sequel to *The Three Little Pigs*, but was not as popular. Among the other cartoons released that year was *The Grasshopper* and the Ants with the voice of Pinto Colvig, *Funny Little Bunnies*, with an involved animation sequence

that caused headaches for animator Wolfgang Reitherman, and *Goddess of Spring* from the Greek myth of Persephone. This was important for two very good reasons; it dealt with human characters rather than animals and it underlined a new direction in animation towards which Disney was heading – the creation of life-like cartoon figures within the framework of a full-length animated film.

Disney was sure of his studio's future. A further two Oscars were received in 1935 for *The Tortoise and the Hare* and *Three Orphan Kittens*, both highly popular *Silly Symphonies*. Mickey made his last black and white cartoon, *Mickey's Kangaroo* and then the series continued in colour with *The Band Concert* a marvellous tale of a conductor (Mickey) trying to get through the *William Tell Overture* before a spectator (Donald) joins in on his flute with the song, *Turkey in the Straw*. Among the other classic Mickey cartoons are *Mickey's Fire Brigade* and *Mickey's Garden*. A *Silly Symphony*, *Who Killed Cock Robin?* was nominated for an Oscar and a *Romeo and Juliet* spoof, *Musicaland*, was praised by the critics for its imaginative approach.

THE MAKING OF SNOW WHITE & THE SEVEN DWARFS

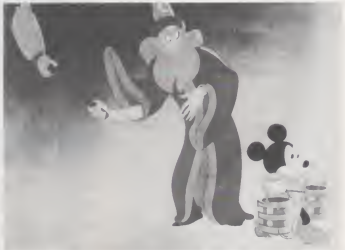
While his studio continued to release the shorts, Walt Disney and his team concentrated on a feature film project – *Snow White and the Seven Dwarfs*. It was a long process creating just the right characters for the dwarfs, and the little men had a variety of names before the final seven were chosen. It was decided that their names should reflect their characteristics. Happy is always smiling, Sleepy is always yawning, Bashful who is easily embarrassed, Sneezy who suffers from Hayfever, Grumpy who is a logical, but thoroughly irritable individual, Doc who

is befuddled but very much the leader of the group and Dopey, a well-meaning little chap who never bothered to learn how to talk.

Fred Moore, Frank Thomas and newcomers Fred Spencer and Bill Tytla were animators chosen to work on the dwarfs, while Norman Ferguson drew the Wicked Witch. Hamilton Luske and Grim Natwick, who had also recently joined Disney's lent their skill to animating Snow White and the Prince. Milt Kahl, James Algar and Eric Larson drew the animals that accompany Snow White to the Dwarf's cottage. Disney stressed that his animators work from the preliminary sketches of Albert Hurter and Gustaf, both experienced artists who could easily capture the mood of the European fairy tale.

David Hand was the film's supervising director and worked closely with Bill Cottrell, Wilfred Jackson, Ben Sharpsteen, Larry Morrey and Perce Pearce. Although he continued to supervise the shorts produced by the studio, Disney also involved himself with every aspect of *Snow White's* creation. In 1936 he chose the voices for the characters in the film, including Lucille LaVerne as the Queen, Harry Stockwell as the Prince, Scotty Mattraw as Bashful, Ray Atwell as Doc, Pinto Colvig as Grumpy and Sleepy, Billy Gilbert as Sneezy, Otis Harlan as Happy and Moroni Olsen as the magic mirror. Although he turned down Deanna Durbin for the voice of Snow White, Disney was more than delighted with newcomer, 18 year old Adriana Caselotti. During the year the Studio produced a further eleven Mickey Mouse cartoons and six *Silly Symphonies*. One classic Mickey entitled *Thru the Mirror* was a spoof of *Alice in Wonderland* and the *Silly Symphony*, *The Country Cousin*, won an Academy Award. Walt and Lily's second daughter, Sharon Mae was born on New Year's Eve.

As *Snow White and the Seven Dwarfs* neared



completion, the Studio severed its association with United Artists. They had insisted on television rights to the *Mickey Mouse* cartoons, but Disney refused to part with them. Finally, Disney settled a deal with RKO and on December 21st 1937 *Snow White* premiered at the Carthay Circle Theatre. The greatest names in Hollywood turned up for the event and when the film finished the audience stood and cheered. Although vastly expensive when compared to the original budget, \$1,750,000, *Snow White* grossed over \$8,000,000 worldwide. Dubbed into ten languages, it played in Paris for thirty-one weeks. Shirley Temple presented Walt with a special Oscar at the 1938 Academy Awards. Ten *Mickey* shorts were released and two *Silly Symphonies*, including the Oscar winning *The Old Mill*, an experimental short utilising a new form of cinematography involving a massive three-dimensional camera called the Multiplane.

On August 31, 1938 Walt Disney made a deposit on a fifty-one acre site at South Buena Vista Street, Burbank. The price \$100,000. New buildings were constructed and work commenced on two new features, *Pinocchio* and *Bambi*. Disney had now decided that his *Mickey* shorts should be divided into different stories, each featuring the new characters, Donald Duck, Goofy and Pluto. *Pluto's Quintuplets* was the first and a Donald Duck, *Good Scouts* was nominated for an Oscar. *Mickey's The Brave Little Tailor* was also nominated and the same year saw two of the *Silly Symphonies*, *Ferdinand* and *The Bull and Mother Goose* Goes Hollywood, also in the running for Academy Awards.

PINOCCHIO

With the last *Silly Symphony* in the series winning an Oscar, Disney decided to give Mickey Mouse a

chance to make a comeback. After four unsuccessful attempts at an Academy Award, 1939 saw the release of only two *Mickey Mouse* shorts, *Society Dog Show* and *The Pointer*. It was therefore decided to star Mickey in the studio's most ambitious short, *The Sorcerer's Apprentice*, using the music by Paul Dukas. A chance meeting with conductor Leopold Stokowski, a very popular Hollywood figure, proved to be fortuitous. Disney asked if Stokowski would conduct it for him. Using the services of a studio orchestra of hand-picked musicians, Stokowski agreed.

Pinocchio, meanwhile, continued to grow as a project. Based on the story by Carlos Collodi, the film proved technically to be Disney's most challenging. It used the Multiplane camera extensively and contained some of the best effects to be seen in a Disney animated feature. One of the film's most endearing characters is Jiminy Cricket, created by animator Ward Kimball. Jiminy's success was assured by two hit songs, *When You Wish Upon A Star* (the symbol of the Disney studio to this day) and *Give A Little Whistle*. Cliff Edwards, who voiced the popular insect, went down in history, as famous a figure as his on-screen counterpart. When work was completed on *Pinocchio* the final cost was \$2,000,000. It was released on February 7th 1940, and was neither a critical or financial success. The war in Europe prevented the film from achieving an even wider release. Quickly, Walt turned his attention to his next feature - *Fantasia*.

FANTASIA

Initiated by the idea to produce *The Sorcerer's Apprentice*, Disney was persuaded by Stokowski that he should attempt a series of shorts using classical music, a sort of superior *Silly Symphony*. Disney

agreed but found the pieces of music that were chosen for the films too long to be incorporated into an 8 minute cartoon. Instead it was decided to combine the various ideas into a feature and so *Fantasia* was born. In addition to the Dukas music, seven classical pieces were chosen, *Toccata and Fugue in D Minor* by Johann Sebastian Bach, *The Nutcracker Suite* by Piotr Tchaikovsky, *The Rite of Spring* by Igor Stravinsky, *The 6th Symphony* (Pastoral) by Ludwig Van Beethoven, *The Dance of the Hours* by Amilcare Ponchielli, *The Night on Bare Mountain* by Modeste Moussorgsky and Franz Schubert's *Ave Maria*. Leopold Stokowski conducted the Philadelphia Orchestra and the film was introduced by Deems Taylor.

Fantasia is a remarkable film, it encapsulates everything that the Disney artists had learnt up to that time. More importantly it experiments with film techniques well ahead of their time, lighting effects, pastel shades, controlled depth of field and a sound-track reproduced in a pseudo-stereo called Fantastound. It was a brave attempt and one that unfortunately audiences at the time couldn't appreciate, and so *Fantasia* a proved box-office disaster. After its premiere on November 13, 1940, all hopes for a special reserved-seat-only distribution was shelved. RKO insisted that the film be cut from two hours to 90 minutes.

During its conception certain pieces of music used in the film created personal difficulties. Stokowski didn't like the idea of using the Beethoven but gave in to pressure from the studio. Igor Stravinsky, the only composer who was still alive during production, later wrote that he was horrified when he saw what had happened to his music at the hands of the conductor. In order to fit the allotted time slots, the music was edited and some sections of the score switched around to fit the animation. Not a single



This spread: A gallery of Disney Stars, including *Snow White*, *Bambi*, *Pinocchio*, *Jiminy Cricket*. Far right: Disney and Mickey review some animation footage together.



piece of music in the film escaped some kind of judicial editing and it is these interpretations that have angered the film's critics over the years.

In 1940, there were as many cartoon shorts in production as before, eight *Donald Duck*'s, two *Mickey*'s, of which *Tugboat Mickey* was a classic example of the best of the Studio's work, three *Pluto*'s and one *Goofy* entitled *Goofy's Glider*. After a disappointing year Disney was delighted to receive a special Oscar for *Fantasia* for use of sound. The film had ended up costing \$2,300,000, an amount that would take years to recoup.

LOWER BUDGETS: DUMBO & THE RELUCTANT DRAGON

In order to bring in some money for the Studio, Disney produced two films on lesser budgets. *The Reluctant Dragon*, costing \$600,000 and *Dumbo* at \$700,000. *The Reluctant Dragon* made use of various sequences – some animated, some live-action, as Disney thought it might interest audiences to see how the studio worked on the inside. With popular humourist Robert Benchley as a guest star, he showed how a film was made and even appeared in some scenes himself. This sequence was later released as a short and featured a cameo appearance by Alan Ladd. The rest of the film consisted of cartoons, *Baby Weems*, made up of storyboards, *How To Ride A Horse* starring Goofy in one of the first in the *How To* Series directed by Jack Kinney, and the most satisfying featurette, *The Reluctant Dragon*, from the story by Kenneth Grahame. The film was not a success. *Dumbo*, on the other hand, was a huge hit with audiences. Released in October 1941 the story of *Dumbo*, the elephant with huge ears and his friend Timothy Mouse is among the most fondly remembered of Disney's films. Although Timothy was voiced by Edward Brophy. *Dumbo*, like *Dopey*, didn't speak. Donald Duck grew in popularity and appeared in another eight cartoons, one of which, *Truant Officer Donald*, was nominated for an Academy Award. However the Oscar went to a *Pluto* short, *Lend A Paw*. Frank Churchill and Oliver Wallace won an Award for the musical score of *Dumbo* and one of the songs, *Baby Mine* was also included among the year's nominations. *Dumbo* finally grossed \$850,000 profit.



Above: The Jazz-singing crows and Dumbo the flying baby elephant in the famous "When I See an Elephant Fly" sequence from *Dumbo* (1941). Below: *Dumbo* and Timothy Mouse (voiced by Ed Brophy – Dumbo didn't speak). Bottom: The principle cast of Pinnocchio (for trivia buffs, the voice of Jiminy Cricket was supplied by Cliff Edwards).



STRIKE!

1941 also saw the beginning of the strikes that swept the cartoon studios. Two unions fought to gain control of the Disney animators, the Federation of Screen Cartoonists and the Screen Cartoonist's Guild. Leader of the Guild was Herbert Sorrell, whose previous strike action had brought turmoil to Hollywood labour. Disney was given an ultimatum, either he sign up with Sorrell's Union or it would bring the Studios staff out on strike. Disney asked his employees to be patient with him, reminding them of the Studio's expenses including \$30,000 in salaries. He hoped that they would sympathise with him. Many did, but unfortunately it proved a trying period for all and angry exchanges were made between staff members. In May, Sorrell called out 40% of Disney's workers and picketed the Studio. The Union leader even managed to prevent Technicolour from delivering vital film stock. Disney was accused of operating a sweat-shop. He retaliated and lost a number of competent and experienced draughtsmen, among them animators Art Babbitt and Bill Tytla. ►

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The checklist that follows is an alphabetical index to the feature-length movies released by Walt Disney Productions in Britain, from 1938's *Snow White* and the Seven Dwarfs to the present day. Due to space limitations only the main cast members and/or credits have been included.

KEY

D: Director.
C: Cast.
VT: Voice Talents.
TL: True Life Adventure.
USTV: Originally made for television in America.
ANI: Animated Feature.
LA: Live-Action.
AA: Academy Award.
VID: Available on Videotape in Great Britain.

Absent Minded Professor (1961) D Robert Stevenson C Fred MacMurray, Nancy Olsen, Keenan Wynn LA Made in black and white 96 minutes.

Adventures of Bullwhip Griffin (1967) D James Neilson C Roddy McDowall, Suzanne Pleshette, Karl Malden, Harry Guardino, Richard Haydn, LA Colour 104 minutes.

Adventures of Ichabod and Mr Toad (1949) D Jack Kinney, Clyde Geronimi, James Algar VT Basil Rathbone, Bing Crosby, Eric Blore, Pat O'Malley ANI Colour 68 minutes.

African Lion (1955) D James Algar TL LA Colour 67 minutes.

Alice in Wonderland (1951) D Clyde Geronimi, Hamilton Luske, Wilfred Jackson VT Kathryn Beaumont, Ed Wynn, Richard Haydn, Sterling Holloway, Pat O'Malley, Jerry Colonna ANI Colour 75 minutes.

The Apple Dumpling Gang (1974) D Norman Tokar C Bill Bixby, Susan Clark, Don Knotts, Slim Pickens LA Colour 100 minutes VID.

The Aristocats (1970) D Wolfgang Reitherman VT Eva Gabor, Phil Harris, Sterling Holloway ANI Colour 78 minutes.

Babes in Toyland (1961) D Jack Donohue C Ray Bolger, Tommy Sands, Ed Wynn, Annette Funicello LA Colour 105 minutes.

Ballerina (1966) D Norman Campbell C Kirsten Simone, Hanning Kronsane, Paul Raininghardt LA USTV Colour 95 minutes.

Bambi (1942) D David Hand VT Peter Behn ANI Colour 70 minutes.

The Barefoot Executive (1971) D Robert Butler C Kurt Russell, Joe Flynn, Harry Morgan, Wally Cox LA Colour 96 minutes.

The Bears and I (1974) D Bernard McEveety C Patrick Wayne, Michael Ansara LA Colour 89 minutes.

Bedknobs and Broomsticks (1971) D Robert Stevenson, Ward Kimball C Angela Lansbury, David Tomlinson, Roddy McDowall, Sam Jeffers LA/ANI Colour 117 minutes AA.

Best of Walt Disney's True Life Adventures (1975) D James Algar VT Winston Hibler TL LA Colour 85 minutes VID.

Big Red (1962) D Norman Tokar C Walter Pidgeon, Giles Pym LA Colour 89 minutes.

Blackbeard's Ghost (1968) D Robert Stevenson C Peter Ustinov, Dean Jones, Suzanne Pleshette LA Colour 107 minutes VID.

The Black Hole (1979) D Gary Nelson C Maximilian Schell, Anthony Perkins, Yvette Mimieux, Ernest Borgnine, Joseph Bottoms LA Colour 94 minutes VID.

The Boatniks (1970) D Norman Tokar C Phil Silvers, Robert Morse, Stephanie Powers LA Colour 100 minutes VID.

WALT DISNEY FEATURE FILM CHECKLIST

Bon Voyage (1962) D James Neilson C Fred MacMurray, Jane Wyman, Michael Callan, Tommy Kirk LA Colour 132 minutes.

Born To Run (1977) D Don Chaffey C Tom Farley, Robert Bettles, Andrew McFarlane LA Colour 77 minutes.

Born To Sing (1962) D Steve Previn C Peter Wack, Hans Holt, Fritz Eckhardt LA Colour 94 minutes (US title: *Almost Angels*)

Candlehoe (1977) D Norman Tokar C David Niven, Helen Hayes, Jodie Foster, Leo McKern LA Colour 101 minutes VID.

Castaway Cowboy (1974) D Vincent McEveety C James Garner, Vera Miles, Robert Culp LA Colour 91 minutes.

Cat From Outer Space (1978) D Norman Tokar C Roddy McDowall, Ken Barry, Sandy Duncan LA Colour 99 minutes VID.

Charley and the Angel (1973) D Vincent McEveety C Fred MacMurray, Cloris Leachman, Kurt Russell LA Colour 93 minutes.

Charlie, the Lonesome Cougar (1967) D Winston Hibler C Ron Brown, Bryan Russell, Linda Wallace LA Colour 74 minutes.

Cinderella (1950) D Wilfred Jackson, Hamilton Luske, Clyde Geronimi VT Ilene Woods, William Phipps, Eleanor Audley ANI Colour 75 minutes.

The Computer Wore Tennis Shoes (1970) D Robert Butler C Kurt Russell, Cesar Romero, Joe Flynn LA Colour 90 minutes.

Condorman (1981) D Charles Jarrold C Michael Crawford, Oliver Reed, Barbara Carrera LA Colour 87 minutes VID.

Derby O'Gill and the Little People (1959) D Robert Stevenson C Albert Sharpe, Janet Munroe, Sean Connery LA Colour 90 minutes.

Davy Crockett, King of the Wild Frontier (1955) D Norman Foster C Fess Parker, Buddy Ebsen, Hans Conried LA USTV Colour 88 minutes VID.

Davy Crockett and the River Pirates (1956) D Norman Foster C Fess Parker, Buddy Ebsen, Jeff York, Kenneth Tobey LA Colour 81 minutes.

The Devil and Max Devlin (1981) D Steven Hilliard Stern C Elliott Gould, Bill Cosby, Susan Anspach LA Colour 96 minutes VID.

Diamonds on Wheels (1973) D Jerome Courtland C Patrick Allen, George Sewell, Derek Newark LA Colour USTV 85 minutes.

Dr Syn Alias the Scarecrow (1963) D James Neilson C Patrick McGeehan, Sean Scully, Kay Walsh, Tony Britton LA USTV Colour 90 minutes (abridged 75 mins) (US Title *Scarecrow of Romney Marsh*).

Donald Duck Goes West (1974) a compilation of old Donald Duck cartoons. Various Directors VT Clarence Nash ANI Colour 59 minutes.

The Donald Duck Story (1974) a compilation of old Donald Duck cartoons. Various Directors VT Clarence Nash ANI Colour 59 minutes.

The Dragonlayer (1981) D Matthew Robbins C Peter MacNicol, Carlin Clarke, Ralph Richardson LA Colour 109 minutes VID (produced in conjunction with Paramount)

Dumbo (1941) D Ben Sharpsteen VT Edward Brophy, Hermin Bign, Verna Falton, Sterling Holloway, Cliff Edwards ANI Colour 64 minutes.

Emil and the Detectives (1964) D Peter Tewksbury C Walter Slezak, Bryan Russell, Roger Mobley LA Colour 99 minutes.

Escapee in Florence (1962) D Steve Previn C Tommy Kirk, Annette Funicello, Nino Castellanova LA USTV Colour 88 minutes.

Escape From the Dark (1978) D Charles Jarrold C Alastair Sim, Peter Barkworth, Prunella Scales LA Colour 104 minutes (US Title *Littlest Horse Thieves*)

Escape To Witch Mountain (1974) D John Hough C Eddie Albert, Ray Milland, Donald Pleasence, Kim Richards LA Colour 97 minutes VID.

Fantasia (1940) D Samuel Armstrong, James Algar, Bill Roberts, Paul Scatterfield, Hamilton Luske, Jim Handley, Ford Beebe, T. Hee, Norman Ferguson, Wilfred Jackson. Music conducted by Leopold Stokowski and performed by the Philadelphia Orchestra ANI Colour 116 minutes AA.

The Fighting Prince of Donegal (1966) D Michael O'Hearlity C Peter McEnery, Susan Hampshire, Gordon Jackson LA Colour 106 minutes.

Flight of the White Stallions (1963) D Arthur Hillar C Robert Taylor, Lilli Palmer, Curt Jurgens, Eddie Albert, James Franciscus LA Colour 112 minutes (US Title *Miracle of the White Stallions*)

Follow Me Boys (1957) D Norman Tokar C Fred MacMurray, Vera Miles, Lillian Gish, Charlie Ruggles, Kurt Russell LA Colour 120 minutes.

The Fox and the Hound (1981) D Art Stevens, Ted Berman, Richard Rich VT Mickey Rooney, Kurt Russell, Pearl Bailey, Jack Albertson, Sandy Duncan ANI Colour 83 minutes.

Freaky Friday (1976) D Gary Nelson C Jodie Foster, Barbara Harris, John Astin LA Colour 98 minutes VID.

Fun and Fancy Free (1947) D William Morgan, Jack Kinney C Edgar Bergen, Luana Patten, Charlie McCarthy, Mortimer Snerd VT Dinah Shore LA/ANI Colour 72 minutes VID.

Geronimo's Revenge (1960) D James Neilson, Harry Keller C Tom Tryon, Darryl Hickman LA USTV Colour 61 minutes.

The Gnome-Mobile (1968) D Robert Stevenson C Walter Brennan, Karen Dotrice, Matthew Garber, Tom Lowell LA Colour 84 minutes VID.

The Great Locomotive Chase (1956) D Francis D. Lyon C Fess Parker, Jeffrey Hunter, Jeff York, Kenneth Tobey LA Colour 88 minutes.

Greynfrans Bobby (1961) D Don Chaffey C

Donald Crisp, Laurence Naismith, Alex MacKenzie LA Colour 91 minutes.

Gunfight at Sandvick (1958) D Harry Keller C Tom Tryon, Dan Duryea, Beverley Garland LA USTV Colour 72 minutes.

Guns In The Heather (1969) D Robert Butler C Glenn Corbett, Alfred Burke, Kurt Russell LA USTV Colour 89 minutes.

The Happiest Millionaire (1967) D Norman Tokar C Tommy Steele, Fred MacMurray, Greer Garson, Gladys Cooper LA Colour 141 minutes.

Herbie Goes Bananas (1981) D Vincent McEveety C Harvey Korman, Cloris Leachman, Charles Martin-Smith LA Colour 93 minutes VID.

Herbie Goes To Monte Carlo (1977) D Vincent McEveety C Dean Jones, Julie Sommars, Don Knotts LA Colour 105 minutes.

Herbie Rides Again (1974) D Robert Stevenson C Helen Hayes, Ken Barry, Stefanie Powers, Keenan Wynn LA Colour 88 minutes.

Hills Angels (1979) D Bruce Bilson C Edward Hermann, Susan Clark, Michael Constantine, Cloris Leachman, Barbara Harris LA Colour 96 minutes (US Title *North Avenue Irregulars*) VID.

The Horse in the Gray Flannel Suit (1968) D Norman Tokar C Dean Jones, Diane Baker, Lloyd Bochner LA Colour 95 minutes.

The Horsemanets (1961) D William Fairchild C Janet Munroe, John Fraser, Tony Britton, Annette Funicello LA USTV Colour 87 minutes.

The Horse Without A Head (1963) D Don Chaffey C Jean Pierre Aumont, Herbert Lom, Leo McKern, Pamela Franklin LA USTV Colour 89 minutes.

In Search of the Castaways (1962) D Robert Stevenson C Hayley Mills, Maurice Chevalier, George Sanders, Wilfred Hyde White LA Colour 100 minutes.

The Incredible Journey (1963) D Fletcher Markle C Emilia Ganesst, John Draine LA Colour 80 minutes VID.

Island at the Top of the World (1973) D Robert Stevenson C Donald Sinden, David Hartman, Jacques Marin LA Colour 94 minutes VID.

Johnny Tremaine (1957) D Robert Stevenson C Hal Stalmaster, Luana Patten, Jeff York, Sebastian Cabot LA Colour 80 minutes.

The Jungle Book (1967) D Wolfgang Reitherman VT Phil Harris, Sebastian Cabot, Louis Prima, George Sanders, Sterling Holloway, J. Pat O'Malley ANI Colour 78 minutes.

The Jungle Cat (1960) D James Algar TL Colour 70 minutes.

Kidnaped (1960) D Robert Stevenson C Peter Finch, James MacArthur, Bernard Lee, Niall MacGinnis LA Colour 95 minutes.

King of the Grizzlies (1970) D Ron Kaily C Hugh Webster, Chris Wiggins, John Yesno LA Colour 83 minutes.

Lady and the Tramp (1955) D Hamilton Luske, Clyde Geronimi, Wilfred Jackson VT Peggy Lee, Barbara Luddy, Larry Roberts ANI Colour 75 minutes.

Last Flight of Noah's Ark (1960) D Charles Jarrold C Elliott Gould, Genevieve Bujard, Ricky Schroder LA Colour 96 minutes VID.

The Legend of Lobo (1962) D Walt Disney-California Ltd LA Colour 87 minutes.

Legend of Young Dick Turpin (1964) D James Neilson C David Weston, Bernard Lee, George Cole LA Colour USTV 83 minutes.

The Robinson Crusoe (1956) D Byron Paul C Dick Van Dyke, Nancy Kwan, Akim Tamiroff LA Colour 114 minutes.

Light in the Forest (1958) D Harschal Daugherty C James MacArthur, Carol Lynley, Fess Parker LA Colour 93 minutes.

The Little Outlaw (1956) D Roberto Gavaldon C Pedro Armendariz, Andres Valesquez

LA Colour 75 minutes.*The Living Desert* (1953) D James Algar TL**69 minutes AA.***The London Connection* (1979) D Robert Clouse C David Battley, Jeffrey Byrre, Nigel Davenport LA Colour 84 minutes.*The Love Bug* (1969) D Robert Stevenson C Dean Jones, David Tomlinson, Michele Lee LA Colour 108 minutes.*The Magnificent Rebel* (1961) D Georg Tresler C Carl Boehm, Guila Rubini LA Colour 126 minutes.*Make Mine Music* (1946) D Clyde Geronimi, Hamilton Luske, Jack Kinney, Robert Cormack, Joshua Meador VT Nelson Eddy, Dinah Shore, Sterling Holloway, Music Benny Goodman (some sections) ANI Colour 74 minutes.*Mary Poppins* (1964) D Robert Stevenson, Hamilton Luske C Julie Andrews, Dick Van Dyke, David Tomlinson, Glynis Johns, Ed Wynn LA/ANI Colour 139 minutes AA VID. *Melody Time* (1948) D Clyde Geronimi, Hamilton Luske, Jack Kinney, Wilfred Jackson C Roy Rogers, Luana Patten, Bobby Driscoll, Ethel Smith, Sons of the Pioneers ANI/LA Colour 76 minutes.*Menace on the Mountain* (1972) D Vincent McEvvey C Patricia Crowley, Charles Arden, Eric Shea, Jodie Foster LA Colour 89 minutes USTV.*The Mickey Mouse Anniversary Show* (1971) a compilation of old Mickey Mouse cartoons. Various Directors VT James MacDonald, Walt Disney ANI Colour 89 minutes. *The Million Dollar Collar* (1967) D Vincent McEvvey C Guy Stockwell, Craig Hill, Eric Pohlman LA Colour USTV *The Ballad of Hector the Stowaway Dog* (1964) 64 minutes. *Million Dollar Duck* (1972) D Vincent McEvvey C Dean Jones, Sandy Duncan LA Colour 92 minutes VID.*The Mis-Adventures of Merlin Jones* (1963) D Robert Stevenson C Tommy Kirk, Annette Funicello, Leon Ames LA Colour 88 minutes. *Monkeys Go Home* (1967) D Andrew V. McLaglan C Maurice Chevalier, Dean Jones, Yvette Mimieux LA Colour 101 minutes. *Monkey's Uncle* (1964) D Robert Stevenson C Tommy Kirk, Annette Funicello, Leon Ames LA Colour 90 minutes.*Moon Pilot* (1962) D James Neilson C Tom Tryon, Dany Saval, Brian Keith, Edmond O'Brien LA Colour 99 minutes.*The Mooncussers* (1972) D James Neilson C Oscar Homalka, Kevin Corcoran USTV (1962) LA Colour 84 minutes.*The Moonspinners* (1964) D James Neilson C Hayley Mills, Eli Wallach, Pola Negri, Peter McEnery, Joan Greenwood LA Colour 118 minutes.*Mosby's Marauders* (1967) D Michael O'Herilly C James MacArthur, Nick Adams, Kurt Russell LA Colour USTV *Title Willie and the Yank* 80 minutes.*My Dog, The Thief* (1970) D Robert Stevenson C Dwayne Hickman, Elsa Lanchester, Jo Flynn LA Colour USTV 80 minutes.*Napoleon and Samantha* (1972) D Bernard McEvvey C Michael Douglas, Johnny Whitaker, Jodie Foster LA Colour 91 minutes.*Never a Dull Moment* (1968) D Jerry Paris C Dick Van Dyke, Edward G. Robinson LA Colour 100 minutes VID.*Night Crossing* (1962) D Delbert Mann C John Hurt, Jane Alexander, Glynis O'Connor, Beau Bridges LA Colour 107 minutes VID. *Nikki, Wild Dog of the North* (1961) D Jack Couffer, Don M. Haldane C Jean Couto, Emily Genest LA Colour 74 minutes.*Nine Lives of Eliezo Baca* (1959) D Norman Foster C Robert Loggia, Lisa Montell LA Colour USTV 79 minutes.*No Deposit, No Return* (1978) D Norman*Tokar C David Niven, Darren McGavin, Don Knotts LA Colour 112 minutes VID.**Now You See Him, Now You Don't* (1972) D Robert Butler C Kurt Russell, Cesar Romero, Jo Flynn LA Colour 88 minutes.*Old Yeller* (1957) D Robert Stevenson C Dorothy McGuire, Fess Parker, Tommy Kirk, Kevin Corcoran LA Colour 83 minutes.*One Hundred and One Dalmatians* (1961) D Wolfgang Reitherman, Hamilton Luske, Clyde Geronimi VT Rod Taylor, Lisa Davis, Cate Bauer ANI Colour 79 minutes.*One Little Indian* (1973) D Bernard McEvvey C James Garner, Vera Miles, Jodie Foster LA Colour 90 minutes.*One of Our Dinosaurs is Missing* (1975) D Robert Stevenson C Peter Ustinov, Helen Hayes LA Colour 94 minutes VID.*Pablo and the Dancing Chihuahua* (1972) D Walter Perkins C Amanda Isles, Francesca Jarvis LA USTV (1969) Colour 66 minutes.*The Parent Trap* (1961) D David Swift C Hayley Mills, Maureen O'Hara, Brian Keith, Charlie Ruggles LA Colour 124 minutes (abridged 112 minutes).*Perr* (1957) D N. Paul Kenworthy Jr., Ralph Wright LA Colour 75 minutes.*Peter Pan* (1953) D Hamilton Luske, Clyde Geronimi, Wilfred Jackson VT Bobby Driscoll, Kathryn Beaumont, Hans Conried ANI Colour 78 minutes.*Pete's Dragon* (1978) D Don Chaffey C Helen Reddy, Jim Dale, Shelley Winters, Mickey Rooney LA/ANI Colour 102 minutes VID. *Pinochio* (1940) D Ben Sharstein, Hamilton Luske VT Dickie Jones, Cliff Edwards, Christian Rub, Evelyn Venable ANI Colour 88 minutes.*Pollyanna* (1960) D David Swift C Hayley Mills, Jane Wyman, Richard Egan, Karl Malden LA Colour 134 minutes.*Popeye* (1981) D Robert Altman C Shelly Duval, Robin Williams, Paul L. Smith LA Colour 114 minutes (produced in conjunction with Paramount Pictures).*The Prince and the Pauper* (1962) D Don Chaffey C Guy Williams, Laurence Naismith, Niall MacGinnis LA Colour USTV 93 minutes.*Rascal* (1969) D Norman Tokar C Steve Forrest, Billy Mumy, Elsa Lanchester LA Colour 85 minutes.*The Reluctant Dragon* (1941) D Alfred L. Werker, Hamilton Luske, Jim Handley, Ford Beebe, Erwin Verity, Jasper Blystone C Robert Benchley, Francis Gifford, Walt Disney, Florence Giff, Clarence Nash, Ward Kimball, Norman Ferguson LA/ANI Colour 74 minutes.*The Rescuers* (1977) D Wolfgang Reitherman, John Lounsbury, Art Stevens VT Bob Newhart, Eva Gabor, Jo Flynn, Geraldine Page ANI Colour 77 minutes.*Return from Witch Mountain* (1977) D John Hough C Bette Davis, Christopher Lee, Kim Richards, Eli Eisenmann LA Colour 94 minutes VID.*Return of the Big Cat* (1974) D Tom Leetch C Jeremy Slate, Pat Crowley, Jeff East, David Wayne LA Colour USTV 71 minutes.*Ride a Northbound Horse* (1969) D Robert Totten C Carroll O'Connor, Michael Shea, Jack Elam LA Colour USTV 79 minutes.*Ride a Wild Pony* (1975) D Don Chaffey C Michael Craig, John Meillon LA Colour 91 minutes.*Rob Roy* (1954) D Harold French C Richard Todd, Glynis Johns, James Robertson Justic LA Colour 85 minutes.*Robin Hood* (1973) D Wolfgang Reitherman VT Peter Ustinov, Terry Thomas, Brian Bedford, Phil Harris ANI Colour 83 minutes.*Run, Cougar, Run* (1974) D (not known) C Stewart Whitman, Alfonso Arau LA Colour 75 minutes.*Saludos Amigos* (1942) D Norman Ferguson VT Clarence Nash, Aloysio Oliveira, Pinto Colvig C Walt Disney and various Studio artists ANI/LA Colour 43 minutes.*Sammy, the Way Out Seal* (1963) D Norman Tokar C Robert Culp, Patricia Barry, Jack Carson, Billy Mumy LA Colour USTV 87 minutes.*Savage Sam* (1963) D Norman Tokar C Brian Keith, Tommy Kirk, Kevin Corcoran LA Colour 103 minutes.*Scandalous Love* (1971) D Robert Butler C Brian Keith, Alfonso Arau, Michele Carey LA Colour 114 minutes.*Secrets of Life* (1966) D James Algar TL Colour 75 minutes.*The Shaggy D.A.* (1976) D Robert Stevenson C Dean Jones, Suzanne Pleshette, Tim Conway LA Colour 91 minutes.*The Shaggy Dog* (1959) D Charles Barton C Fred MacMurray, Jean Hagen, Tommy Kirk, Annette Funicello LA Made in black and white 104 minutes.*The Sign of Zorro* (1958) D Norman Foster, Lewis R. Foster C Guy Williams, Henry Calvin, Gene Sheldon, Britt Lomond LA Made in black and white USTV 90 minutes.*Six Gun Law* (1959) D Christian Nyby C Robert Loggia, James Dunn, Annette Funicello LA Colour USTV 78 minutes.*Sleeping Beauty* (1959) D Clyde Geronimi VT Mary Costa, Bill Shirley, Eleanor Audley, Verna Felton ANI Colour 75 minutes.*Smoke* (1970) D Vincent McEvvey C Earl Holliman, Ronny Howard, Jacqueline Scott LA Colour USTV 84 minutes.*Snow White and the Seven Dwarfs* (1938) D David Hand VT Adriana Caselotti, Harry Stockwell, Lucille LaVerne ANI Colour 83 minutes AA.*Snowball Express* (1973) D Norman Tokar C Dean Jones, Nancy Olsen, Harry Morgan LA Colour 93 minutes.*So Dear To My Heart* (1948) D Harold Schuster C Burl Ives, Beulah Bondi, Harry Carey, Luana Patten, Bobby Driscoll LA/ANI Colour 84 minutes.*Something Wicked This Way Comes* (1983) D Jack Clayton C Jason Robards, Jonathan Price, Diane Ladd, Pam Grier, Royal Dano, Vidal Peterson, Shawn Carson LA Colour 95 minutes.*Sons of Flubber* (1963) D Robert Stevenson C Fred MacMurray, Nancy Olsen, Keenan Wynn, Tommy Kirk LA Made in black and white 100 minutes.*Song of the South* (1946) D Wilfred Jackson, Harve Foster C Ruth Warwick, James Baskett, Bobby Driscoll, Luana Patten LA/ANI Colour 94 minutes VID.*The Spaceman and King Arthur* (1980) D Russ Mayberry C Dennis Duque, Kenneth More, Jim Dale, Ron Moody LA Colour (US Title *Unidentified Flying Oddball*) 83 minutes.*Stamper at Bitter Creek* (1959) D Harry Keller C Tom Tryon, Stephen McNally LA Colour 70 minutes USTV.*The Story of Robin Hood* (1952) D Ken Annakin C Richard Todd, Joan Rice, Peter Finch, James Hayter, James Robertson Justic LA Colour 83 minutes.*The Strongest Man in the World* (1975) D Vincent McEvvey C Kurt Russell, Eve Arden, Phil Silvers, Cesar Romero LA Colour 92 minutes.*Summer Magic* (1963) D James Neilson C Burl Ives, Hayley Mills, Dorothy McGuire LA Colour 110 minutes.*Supper* (1974) D Vincent McEvvey C Bob Crane, Barbara Rush, Kurt Russell LA Colour 95 minutes.*Swiss Family Robinson* (1960) D Ken Annakin C John Mills, Dorothy McGuire, James*MacArthur LA Colour 128 minutes VID.**The Sword and the Rose* (1953) D Ken Annakin C Richard Todd, Glynis Johns, James Robertson Justic LA Colour 93 minutes.*The Sword in the Stone* (1963) D Wolfgang Reitherman VT Ricky Sorenson, Sebastian Cabot, Karl Swenson ANI Colour 75 minutes.*Ten Who Dared* (1960) D William Beaudine C Brian Keith, James Drury LA Colour 92 minutes.*The Tenderfoot* (1966) D Byron Paul C Brian Keith, Brandon deWilde, James Whitmore LA Colour USTV 70 minutes.*Texas John Slaughter* (1958) D Harry Keller C Tom Tryon, Robert Middleton, Norma Moore LA Colour USTV 75 minutes.*That Dam Cat* (1965) D Robert Stevenson C Hayley Mills, Dean Jones, Dorothy Provine, Roddy McDowall LA Colour 116 minutes VID.*Third Man on the Mountain* (1959) D Ken Annakin C Michael Rennie, James MacArthur, Janet Munro, James Donald LA Colour 105 minutes.*Those Calloways* (1964) D Norman Tokar C Brian Keith, Vera Miles, Brandon de Wilde, Walter Brennan, Ed Wynn LA Colour 118 minutes.*The Three Caballeros* (1945) D Norman Ferguson C Aurora Miranda VT Clarence Nash ANI/LA Colour 70 minutes.*Three Lives of Thomasina* (1964) D Don Chaffey C Patrick McGough, Susan Hampshire, Karen Dotrice LA Colour 97 minutes.*A Tiger Walks* (1964) D Norman Tokar C Brian Keith, Vera Miles, Pamela Franklin, Sabu LA Colour 91 minutes.*Toby Tyler* (1960) D Charles Barton C Kevin Corcoran, Henry Calvin, Gene Sheldon LA Colour 96 minutes.*Tonka* (1958) D Lewis R. Foster C Sal Mineo, Philip Carey LA Colour 97 minutes.*Treasure Island* (1950) D Byron Haskin C Bobby Driscoll, Robert Newton LA Colour 96 minutes VID.*Treasure of Matecumbe* (1976) D Vincent McEvvey C Peter Ustinov, Robert Foxworth, Jean Hackett, Vic Morrow LA Colour 101 minutes.*Tron* (1982) D Steven Lisberger C Jeff Bridges, Bruce Boxleitner, David Warner, Cindy Morgan, Bernard Hughes ANI/LA Colour 96 minutes VID.*Twenty Thousand Leagues Under the Sea* (1954) D Hubert Fleischer C James Mason, Kirk Douglas, Peter Lorre, Paul Lukas LA Colour 127 minutes AA VID.*The Ugly Dachshund* (1966) D Norman Tokar C Dean Jones, Suzanne Pleshette, Charlie Ruggles LA Colour 93 minutes.*The Vanishing Prairie* (1954) D James Algar TL Colour 89 minutes AA.*Victory Through Airpower* (1943) D H.C. Potter LA/ANI Colour 65 minutes.*The Waltz King* (1963) D Steve Previn C Kerwin Matthews, Senta Berger, Brian Aherne LA Colour USTV 95 minutes.*Watcher in the Woods* (1982) D John Hough C Bette Davis, Carroll Baker, David Callum, Lyn-Holly Johnson, Kyle Richards, Ian Bannen, Richard Pasco LA Colour 83 minutes.*Westward Ho! The Wayons* (1956) D William Beaudine C Fess Parker, Kathleen Crowley, Jeff York LA Colour 90 minutes.*Wild Wilderness* (1958) D James Algar TL Colour 73 minutes AA.*The Wild Country* (1971) D Robert Totten C Steve Forrest, Vera Miles, Ronny Howard, Jack Elam LA Colour 100 minutes.*The World's Greatest Athlete* (1973) D Robert Scheerer C Tim Conway, Jan Michael Vincent LA Colour 92 minutes VID.*Zorro the Avenger* (1959) D Charles Barton C Guy Williams, Henry Calvin, Gene Sheldon LA Made in black and white USTV 93 minutes.

Although the strike action was considered successful in moulding the Disney Studio to a style that best suited the working population, some of the old personal touches were lost forever. It pushed Walt Disney towards conservatism and anti-communism and workers now had to sign in and out on a timeclock. The artists never again felt the free, intimate relationship with their employer that had existed prior to 1940.

In order to get out of the fray, Disney and a group of artists flew to South America on a goodwill tour. The American Government were anxious to keep up good relations with the South during the war and Disney was instructed to produce a number of films about the various countries. The trip was suggested by John Hay Whitney, director of the motion picture division for the co-ordinator of Inter-American Affairs, Nelson Rockefeller. They undertook tour expenses of up to \$70,000.

BAMBI BOMBS and DONALD DUCK VS ADOLF HITLER

In August 1942, *Bambi* was released. An enormously expensive picture it was another box-office failure. Based on the story by Felix Salten of the life of a fawn, the film was highly naturalistic, exploring new methods in animation previously untried. The voices for the characters are not always the most successful for a Disney film, but *Bambi* does contain some marvellous songs and a brilliant rendition of a thunderstorm - bad weather being a speciality of the Disney animators. Another eight *Donald Duck* shorts were released of which *Donald's Gold Mine* is the best. There were only two *Mickey* shorts, although *Symphony Hour* was an unqualified success with the whole gang playing musical instru-

ments. Pluto appeared in five cartoons, while Goofy continued his highly popular *How To Series* with *Baseball*, *Swimming*, *Fishing* and being an *Olympic Champ*.

After the bombing of Pearl Harbour, Disney was informed by his Studio Manager that the US Army were moving in. In 1943 the soldiers commandeered the sound stage and installed gear for repairing trucks and anti-aircraft guns. As Disney had already involved his studio with educational films, he decided to put the entire studio over to propaganda for the war effort, producing a variety of Army Training films and specials, including a feature film called *Victory Through Airpower*.

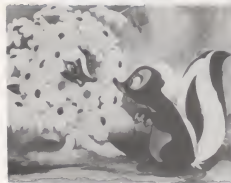
Donald Duck appeared in *Der Fuehrer's Face*, a comical tale in which bad-tempered Donald dreams he is a slave of the Third Reich. The film won an Oscar and introduced the hit song *Der Fuehrer's Face* that punctuates the "Heils" with over-ripe raspberries. On the entertainment level, February 19th saw the release of the first South American feature, *Saludos Amigos*, an animated travelogue with some live action sequences, mostly 16mm silent footage starring Disney and his artists with music and effects added later. In between these lively excursions are animated shorts starring Goofy, Pedro the Mail Plane and Donald Duck, who stars with a new, energetic character called Joe Carioca, a green parrot. Together, and with the backing of traditional Brazilian music, they sing about the delights of South America. The film was an instant success and public opinion pleased the US Government.

Victory Through Airpower, released in August, was an idea more of Disney's own than the Army. The film illustrated, with the aid of animation and live-action, the importance of wartime strategic

bombing, and was based on a book by Major Alexander P. de Seversky. Although the Studio avoided using the term propaganda to describe this particular project, it did succeed in convincing a vast majority of the American public of its importance to the war effort. Unfortunately, *Victory Through Airpower* lost \$436,000 for Disney's company (it also upset the US Navy), and started a downward trend in the studio's finances. However the Bank of America, who established credit facilities for Walt Disney Productions on the understanding that they received direct revenues from RKO's distribution of the films, came to the rescue.

During these formative years the Disney Studio acted as host to a number of eminent writers and artists. Among them Aldous Huxley, Salvador Dali, Alexander Woolcott, Frank Lloyd Wright and Roald Dahl. In 1946 Ub Iwerks returned to the studio after producing an unsuccessful series of cartoon shorts for MGM, to work on the technical aspects of Disney's films. Although the Studio released no features that year, twelve shorts made their way to the cinema circuit, Goofy in *How To Play Football* was nominated for an Oscar, but lost to MGM's *Tom and Jerry*. There were no Mickey Mouse cartoons, but Donald starred in six shorts of which *Donald Duck and the Gorilla* is one of his most famous.

February 1945 saw the release of *The Three Caballeros*, Disney's second tribute to the people of South America. Unlike *Saludos Amigos*, it combined live action with animation in a totally convincing fashion. Donald Duck starred with Joe Carioca and a Mexican rooster called Panchito, he also found himself dancing with real flesh-and-blood singing star, Aurora Miranda. Advertised as a startling advance in motion picture techniques since the beginning of sound, the film still had some harsh



Above: Two scenes from the 1942 box-office disaster, *Bambi*. The top still shows Bambi and Thumper the Rabbit. The lower still depicts Flower the Skunk and a lady friend. Above right: The traditional Happy Ending from *Cinderella*, (1950) and (below right) the Wicked Stepmother and the Ugly Sisters, who give Cinders such a hard time.

criticism, but the colourful animation, the perfect synchronisation of music and visuals, guaranteed *The Three Caballeros* a box-office success. Donald appeared in seven shorts, receiving an Oscar nomination for *Donald's Crime*. However one of the year's favourites was a *Pluto* called *The Legend of Coyote Rock*. As Mickey Mouse did not appear in a cartoon short of his own until 1947, the Studio filled in the gaps with four *Pluto* and five *Goofy* shorts.

MAKE MINE MUSIC

In August 1946 the first of Walt Disney's anthology pictures was released. These were feature length productions that incorporated a series of cartoons accompanied by popular music. Described by some critics as a sort of "pop-Fantasia", the first, entitled *Make Mine Music* featured the singing voices of Nelson Eddy, Dinah Shore, Jerry Colonna and The Andrews Sisters, the music of Benny Goodman, the speaking voice of Sterling Holloway (who was fast becoming a popular member of the Disney team having voiced a number of earlier characters including the Stork in *Dumbel*) and the dancing talents of Titiana Rabbouchinska and David Lichine. The film was divided into ten separate segments, each unique in itself. The first, *A Rustic Ballad* which relates a feuding battle between two hillbilly clans the Martins and the Coys. The second, *Blue Bayou* reveals a moonlit lagoon inhabited by two graceful flamingos. (A chance for further effects animation.) Thirdly, a *Jazz Interlude* featuring a group of bobby-soxers enjoying a "jitterbug" session, fourth *A Ballad in Blue*; suggesting the moods of an empty room, fifth, *Casey at the Bat*, about a famous baseball player, sixth, *Ballade Baller* to the music of *Two Silhouettes*, sung by Dinah Shore, Seventh was *Peter and the*

Wolf, eighth, *After You've Gone*, a surreal short starring an assortment of musical instruments, ninth, a *Love Story* about two hats, Alice Blue Bonnet and Johnny Fedora, and finally tenth, *Opera Pathétique*, about a whale who wants to sing at the Metropolitan Opera House, and how he dreams of getting there. Later released as a short subject, *Willie the Operatic Whale* is a marvellous parody of the seriousness of *Fantasia*. More interesting than this unusual pot-pourri is the story behind why Walt Disney decided to tackle it in the first place. It began with a furious row between Walt and Roy over the Studio's financial situation. Although Walt was the creative force behind the company's productions, Roy was the go-between with the banks. In order to settle their disagreement, Disney realised that it was better to release a film like *Make Mine Music*, as its combination of shorter sequences, meant that it was cheaper to make.

SONG OF THE SOUTH

In November, immaterial of the cost, Disney released a film that was to mark a turning point in the Studio's future. It was a full-length picture integrating animation as a *support* to a live-action story, its title – *Song of the South*. Its subject matter – the famous tales of Uncle Remus and his animal friends Brer Bear, Brer Fox and Brer Rabbit. James Baskett starred as Uncle Remus and gives a moving and sensitive portrayal of the character. Newcomer to Disney, Bobby Driscoll plays Johnny, the little boy who befriends him and another new name for the Studio, Luana Patten appeared as his best friend, Ginny. The live action was photographed first and actual sets were constructed and painted to resemble animation backgrounds so that the Disney artists

could add the cartoon characters at a later date. The film drew a lukewarm response from audiences throughout America, even though the song *Zip-a-dee-doo-dah*, won and Academy Award and Baskett, a special Oscar for his performance. At the time Disney had every intention of directing his future movies along these lines, but apart from the odd combination of live action and animation, the poor box office receipts for *Song of the South* soon changed his mind. However with the exception of some scenes in *Mary Poppins* (1964), the film does contain the most outstanding examples of cartoon and humans synchronised together. Among the short subjects at the Academy Awards, *Squatters Rights*, starring Pluto was nominated for an Oscar.

As animation at the Studio continued to improve, Disney branched out into other areas of filmmaking. One particular project that he gave the green light to was the first in a series of live action featurettes, about a family of seals, photographed in the wild by Alfred and Elma Milotte, a couple who specialised in travelogues and training films. Although he didn't realise it at the time, it was to be the first of a successful series.

FORGOTTEN FEATURES

Mickey Mouse made a comeback in 1947 in a short entitled *Mickey's Delayed Date*, although by now he had taken on a totally new look and his voice was being supplied by Disney sound man Jimmy MacDonald. Donald appeared in the Oscar nominated short *Chip 'n' Dale*, which introduced two new personalities to the series and ones that were to frustrate the short-tempered Duck for some time to come. *Pluto's Blue Note* was also nominated for an Oscar and in addition to fifteen short subjects, Disney





began re-issuing his earlier cartoons from 1937.

September saw the release of the second anthology picture, *Fun and Fancy Free*. Dinah Shore again lent her voice to the proceedings, but this time she was accompanied by Anita Gordon and regulars Cliff Edwards, recreating the role of Jiminy Cricket and Clarence Nash as Donald Duck. Guests stars were Luana Patten, Edgar Bergen and his amazing puppets, Charlie McCarthy and Mortimer Snerd. The first part of the film shows Jiminy Cricket cheering up a sad-looking teddy bear by playing for him on record the story of Bongo the circus bear, a beautifully animated short in a style similar to the simplicity of *Dumbo*. He then joins Ms. Patten and listens to Edgar Bergen telling the story of *Mickey and the Beanstalk* and how the inhabitants of Billy Valley are rescued from the giant (voiced by Hippo Gilbert) by Mickey, Donald and Goofy. Again the animation is superb and the sequence in which the beanstalk grows up through the house, a masterpiece of timing. Charlie McCarthy's acid comments throughout Bergen's telling of the tale are a delight and the story was later re-edited for the Disney tv show with new dialogue supplied by Ludwig Van Drake. Jiminy Cricket's song, *I'm A Happy-Go-Lucky Fellow*, was originally intended for inclusion in

Pinocchio and illustrates the often bizarre nature of these composite features.

In 1948 Luana Patten and Bobby Driscoll appeared in the third film in the series, *Melody Time*. Considered by many to be the best of the three, it is divided into seven segments and stars Roy Rogers, Ethel Smith, Bob Nolan and the Sons of the Pioneers. The first story, *Once Upon A Wintertime*, is a charming, almost "limited animation" sequence about a boy and a girl and their adventures skating on the ice. The second, *Bumble Boogie*, is a jazzed up interpretation of *Flight of the Bumble-Bee*. *Johnny Appleseed* tells of the famous folklore hero who helped pioneer the west. *Little Toot*, features a small tugboat who wants to be like his father. The fifth is a surreal interlude entitled *Trees* with beautifully drawn images accompanying Joyce Kilmer's poem. The sixth, *Blame it on the Samba*, re-unites Donald Duck, Joe Carioca and Panchito for a dance with Ethel Smith and finally the seventh is the story of *Pecos Bill*, hero of the Wild West as related by Roy Rogers. Unfortunately although the film deserves re-appraisal in its complete form, the Disney Studio never re-released it, instead editing the individual sequences into cartoon shorts for television.

Two shorts, *Mickey and the Seal* and *Tes for Two*

Hundred, with Donald Duck, were nominated for Academy Awards and in December, Disney released his second film featuring a live-action story. He had, in fact, hoped to make it his first complete film without the use of animation, but RKO requested the cartoon inserts in order to guarantee a good box-office return. So *Dear To My Heart* starred Luana Patten, and Bobby Driscoll. Disney also employed the talents of Burl Ives and Beulah Bondi and it remains today as one of Disney's most charming films and one that he felt a strong identification with. The small number of animated scenes are carefully woven into the plot and greatly help the overall story.

THE TRUE LIFE ADVENTURES

During the same month Disney released *Seal Island*, the first film in a series of support features called *True Life Adventures*. Albert Levoy of the Crown Theatre in Pasadena agreed to book the film and audience questionnaires proved it a great success. RKO eventually took over distribution and in 1949, the film won an Academy Award for best two reel documentary.

The Studio released eight Donald Duck shorts of



which *Toy Tinkers* was nominated for an Oscar. Goofy continued in the sporting field with *Goofy Gymnastics* and *Pluto* starred in a further four cartoons, one featuring Mickey called *Pueblo Pluto*. The release of fifteen animated shorts meant that Disney's next feature, *Ichabod and Mr Toad*, was not released until October. In the meantime, some of his artists worked on future projects, *Peter Pan*, *Alice in Wonderland* and *Cinderella*. Of all these, only *Cinderella* was nearing completion.

ICHABOD AND MR TOAD

Ichabod and Mr Toad comprised of two sections, the first an abridged version of the *Wind in the Willows*, by Kenneth Grahame; the second Washington Irving's story, *The Legend of Sleepy Hollow*. In addition to some fine animation, Disney employed the talents of two Hollywood veterans, Bing Crosby and Basil Rathbone. It is Rathbone who relates the *Wind in the Willows*, (the title under which it was later re-issued in the mid-sixties as a featurette.) and Bing Crosby sings of the adventures of the unfortunate schoolteacher, Ichabod Crane, and his experiences with the headless horseman. What is evident in the film are the two very distinct styles of animation. The story of *Toad*, Ratty and Mole is very

beautifully drawn with lush backgrounds and heavily detailed characters, a highlight being the battle for Toad Hall. *Ichabod*, on the other hand, is drawn for the screen in a more bizarre fashion, using surreal backgrounds and obvious caricatures. The climax, however, when Ichabod meets the ghost of Sleepy Hollow, is a masterpiece of animation and creates a terrifying atmosphere of the supernatural with the occasional guests appearances of the supernatural cycles from *The Old Mill*. With *Toad*, the humour is subtle, gentle and very sensitive. With *Ichabod* it is brash and enthusiastic and yet each sequence complements the other. The film achieved a reasonably good box-office return, and that, considering the entire film industry's unsettled attitude to the coming of television, could be considered a triumph for Walt Disney Productions.

CINDERELLA

March, 1950 saw the release of Disney's first full-length single story cartoon since *Bambi*. Returning to the fairy tale, *Cinderella* was directed by Milt Kahl, Wilfred Jackson, Hamilton Luske and Clyde Geronimi. Ward Kimball played an important part in character development, bringing to life the little mice that help Cinderella and inspiring the creation

of Lucifer, the wicked stepmother's cat, for which he used his own pet as a model. Again the film was nominated for an Oscar, for the song *Bibbidi Bobbidi Boo*. Having none of the charm of *Pinocchio* or *Dumbo*, *Cinderella* is at least, brilliantly animated with some scenes utilising excellent effects work. The characters are every bit as endearing as those in *Snow White* and the *Seven Dwarfs*, however Disney did not intend falling out with those critics who usually attacked the movements of his human characters. This time plenty of live action footage of actors in mock up scenes from the film, were shot in order to give the animators assistance, thus achieving greater realism.

A total of twelve shorts were also released with the second *True Life Adventure*, *Beaver Valley*, winning an Academy Award. One cartoon, entitled the *Brave Engineer*, brought *Dumbo's* steam engine Casey Jones out of retirement, while *Motor Mania* shows a very updated looking Goofy becoming a monster behind the wheel of his car. No longer was Goofy the hayseed of the Studio, he was now a force to be reckoned with, the Mr Average of the American middle-classes.

Away from animation, Disney saw the potential in more live-action films, and with the company assets



Top left: A pre-production sketch of Tinkerbell, the fairy from *Peter Pan* (1953). Top right: *Peter Pan* is astonished to receive a gift from the fiendish Captain Hook, but soon discovers it is a bomb! Middle: A romantic candle-lit dinner for two at Toni's restaurant for Lady and the Tramp (1955). Above: After drinking a strange potion Alice grows too big to fit through the door in this curious scene from *Alice in Wonderland* (1951). Left: Ichabod and partner take to the floor in *The Legend of Sleepy Hollow* story featured in *The Adventures of Ichabod and Mr Toad* (1949).

frozen in Europe due to the war years, he set about casting a picture in England. He certainly couldn't have picked a more British subject than Robert Louis Stevenson's *Treasure Island*. Disney chose studio veteran Perce Pearce to produce the film and Byron Haskin to direct. Bobby Driscoll again appeared in the film, this time in the part of Jim Hawkins. With a superb performance from Robert Newton as the eye-rolling pirate Long John Silver, who took the art of overacting to new heights, the film proved a huge success in Europe, although it was only re-issued in America on the Disney TV show.

Even though animation was still very important to him, Walt Disney's interest in other projects continued to grow. One such fascination for him, was the huge model train layout that he built in the garden around his home. Fellow animators, Ward Kimball and Ollie Johnston, both shared his enthusiasm. At the same time he was formulating plans for an amusement park which he tentatively called "Mickey Mouse Park". His brother, on the other hand, kept reminding him of the Studio's financial state and treated the whole idea as folly.

During 1951, a total of nineteen short subjects were released and the Academy Award was given to the *True Life Adventure, Nature's Half Acre*. Donald Duck continued to be menaced by the elements and Chip'n'Dale, while Goofy carried on his solo efforts to change the ways that man lived and worked, in cartoons on smoking, fathers, dieting and house building.

ALICE IN WONDERLAND

The next feature cartoon was *Alice in Wonderland*, although it was considerably less successful than *Cinderella* and Walt Disney only ever allowed it to be re-screened in America on the TV show. A lot of critics were saddened by the treatment that the Disney artists gave Lewis Carroll's well loved classic, and it turned out to be a film with which Disney felt most "uncomfortable".

One of its most endearing qualities has always been the songs that accompanied the film, particular *A Very Merry Unbirthday*, and *I'm Late*. Some splendid animation helped the overall look of the picture, and the characters voices were, in most cases, just right. Sterling Holloway voiced the Cheshire Cat, while Ed Wynn bumbled his way through the Mad Hatter. Richard Haydn played the Caterpillar, while Kathryn Beaumont spoke for Alice. The film even attracted some mid-sixties college audiences due to its "mind-blowing" surrealism and 1982 saw the release of the film in America, on home video tape.

During the summer of 1951, Disney had arranged the filming of his second British live-action feature, *The Story of Robin Hood*, starring Richard Todd, Joan Rice, Peter Finch, James Hayter and James Robinson Justice. Perce again produced and the film was directed by Ken Annakin. Nicely photographed by Guy Green, it was favourably received in America, even though British critics were less than enthusiastic. Sixteen shorts were released throughout 1952. Mickey Mouse appeared for the second-to-last time in *Pluto's Christmas Tree*, although he only played a secondary character. *Lambert, the Sheepish Lion* was nominated for an Academy Award, but the fifth *True Life Adventure, Water Birds*, walked off with the Oscar.

PETER PAN & THE BIRTH OF DISNEYLAND

Having had two highly successful Christmas Specials shown on American television, Disney now

knew the direction he wanted to take, but even so the idea of an amusement park was still very much part of his future plans. One aspect of the park he decided – if he got it built – was the inclusion of animated three-dimensional characters. He asked the Studio model shop to work on some ideas that he would use for later study.

In 1953, Walt continued to supervise up-and-coming cartoons, when he was not working on the Amusement park and his growing curiosity with television. The animators were hard at work bringing *Peter Pan* to the screen, which was finally released in February. Bobby Driscoll voiced Peter and the film opened to good reviews and strong box-office returns. Subsequent re-issues have found it a whole new audience. Again the film is strong on musical content and visual gags and the flight over London at the beginning of the picture as Peter, Wendy and the boys head for Never Never Land was an effects tour-de-force. Kathryn Beaumont returned to the studio to voice the character of Wendy.

The live action series continued in England with *The Sword and the Rose*, set during the time of Henry VIII. Released in August it starred Richard Todd and Glynis Johns, and its success prompted Disney to look forward to his third film based on the British legends – *Rob Roy, the Highland Rogue*. The *True Life Adventures* spawned a feature-length documentary entitled *The Living Desert*, which was released in November and picked up the Oscar for best documentary subject. A new series of featurettes began, called *People and Places* and the first, *The Alaskan Eskimo* won the Award for Best Short, while *Toot, Whistle, Plunk and Boom*, Disney's first cinemascope cartoon won the Oscar for Best Animated Short. Disney allowed some of his animators, particularly Ward Kimball, to experiment with limited animation styles, similar to the work of the already well-established UPA Studio. By winning the Oscar for *Toot Kimball* proved to his boss that they were well enough equipped to play UPA at their own game. Kimball even experimented with 3D in the second *Adventures in Music* short, *Melody*. *Bear Country*, the sixth *True Life Adventure* won an Academy Award, while a Donald Duck cartoon, *Rugged Bear*, and a special, *Ben and Me*, about Ben Franklin and a little mouse called Amos, were both nominated for Oscars.

It was at this time that Disney shifted his distribution from RKO, who were now folding up as a film company, and decided to form his own distribution arm thus giving him more control over his own product. The new company was called Buena Vista and functions under this last name right up to the present day. Sadly 1953 heralded the last Mickey Mouse cartoon, *The Simple Things*. A charming, if a little tedious, short its real star was Pluto, and his problems with a flock of hungry seagulls.

In February 1954, RKO released their last film for Disney called *Rob Roy*, which again starred Richard Todd (in the title role) and Glynis Johns. The film received good reviews when released in England, however Disney decided to make it his last British feature and from thereon continued making live-action films about America's past. The ninth *True Life Adventure*, *The Vanishing Prairie*, won an Academy Award when it was released in August, but from a film point of view Disney was concentrating on his epic, *20,000 Leagues Under the Sea*, starring Kirk Douglas, James Mason, Peter Lorre and Paul Lukas. In Cinemascope and directed by Richard Fleischer, the film opened to rave reviews, and is considered to be among the Studio's finest achievements. It features some spectacular effects,



Top: Alice, with The Mad Hatter and the March Hare, in a scene from *Alice in Wonderland* (1951). Above: A *Tyrannosaurus* and a *Stegosaurus* prepare to do battle in this display from *Disneyland*. Below: An aerial view of the famous Disney Studios at Burbank, California.



including the attack on Captain Nemo's submarine Nautilus by a two ton, eight tentacled squid, operated entirely by hydraulics. The Nautilus itself (for a while a fixture in Disneyland in the late fifties) was built to scale, over two hundred feet long and very impressively detailed.

Costly, but the expense proved worth it. Walt Disney was now in the big time as far as live action was concerned. Sometime later, a TV documentary called *Operation Undersea*, which showed how the film was made, won a TV Emmy for Best Documentary Subject.

Among the shorts released that year, the cartoon *Pigs Is Pigs*, and the second *People and Places* featurette, *Siam* were both nominated for Academy Awards. Disney was by now very near to turning his dream of an amusement park into reality. Shrugging off warnings from Roy, he formed a new company to handle the project, Walt Disney Incorporated. Roy later changed it to WED Enterprises, using the initials of his brother's name. With support from many of his employees, Disney began work on the Mickey Mouse Park, now to be known as Disneyland. His one frustration when making films was that once made, they could never be altered or improved on. Now he had a chance to build a foundation on which to work. The advance brochures advertised the Park as "a new experience in entertainment,"

and Disney proved them right. Interestingly enough, a majority of the larger Studios shyed away from television, they feared its intrusion into their medium, and so when word spread throughout Hollywood that Disney was negotiating with ABC Television to produce a weekly series called *Disneyland*, they criticised it as suicide. But Walt was counting on using the programme as a nationwide promotion for his Park, and that is exactly what happened. ABC agreed to invest 500,000 dollars in Disneyland, cash much needed to build the numerous attractions that he had in mind for the visitor. Using a vast backlog of theatrical material to fuel the TV series the show was then used to incorporate original ideas on advertising the Park. Millions watched the programme and thus millions flocked to Anaheim, 25 miles south of Los Angeles, the home of Disneyland.

DAVY CROCKETT

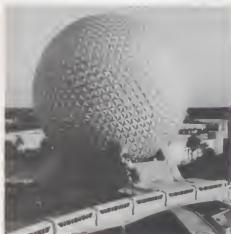
The TV series created a new hero in the form of *Davy Crockett*, starring Fess Parker. It was so popular that the studio even featured the character in two cinema releases. The record, *The Ballad of Davy Crockett*, was in the hit parade for thirteen weeks, and everybody who was anybody under twelve was seen wearing a coonskin hat. In fact the only success

to pale *Davy Crockett* was the creation in 1955 of the Mickey Mouse Club. Not a new idea for Disney, but one that explored whole new areas of entertainment, making a teenage star out of Annette Funicello and the mousketeers. Now America was full of youngsters wearing Mickey Mouse Ears and singing the Mickey Mouse theme song. The other Studios stared in amazement. Walt Disney had done it again.

LADY AND THE TRAMP

Disney's eldest daughter Diane met and eventually married football player, Ron Miller, who would later take over at the Studio as Head of Film Production. July saw the release of Disney's new feature-length cartoon, *Lady and the Tramp*. In Cinemascope and with the voice of Peggy Lee, *Lady and the Tramp* proved to be a huge success. Costing \$4,000,000 its heart-warming tale of two dogs and how they fall in love, couldn't fail with the "pet crazy" American public. It laid down the path along which later Disney films, cartoon and live-action would follow. As a supporting programme to *Lady*, the third *People and Places*, *Switzerland* was also released in wide-screen.

In October Disney released *The African Lion*, the tenth *True Life Adventure*, and in December, *The*



Above left: A scene from *The Lady and the Tramp* (1955). Above right: *Walt takes a stroll through Disneyland*. Above: *The elevated railway in Disneyland*. Right: A publicity photograph of singer Peggy Lee to promote *The Lady and the Tramp*.

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Littlest Outlaw, a Mexican story about a little boy and his horse. A *Donald Duck, No Hunting*, was nominated for an Academy Award, while the *People and Places* featurette, *Men Against the Arctic*, won the Oscar for Best Documentary. Apart from one or two new cartoons, the Studio re-issued a huge number of older shorts, mostly from the compilation features of the forties.

On the 17th July, Disneyland opened to the public. On entering the Park, people were able to read Walt Disney's dedication, "To all who come to this happy place: welcome. Disneyland is your land. Here age relives fond memories of the past... and here youth may savour the challenge and promise of the future. Disneyland is dedicated to the ideals, the dreams and the hard facts which have created America... with the hope that it will be a source of joy and inspiration to all the world." The attendance on that day was a massive 33,000 people, many of them gate crashers. In retrospect an amazing figure, at the time considered by many to be a nightmare.

In 1956, Disney turned his attention to films about the Wild West, probably inspired by the success of his *Davy Crockett* TV Series. Among those released were *The Great Locomotive Chase*, *Davy Crockett and the River Pirates* and *Westward Ho, The Wagons*, all starring Fess Parker. Each was reasonably successful receiving wide European release. November saw the eleventh *True Life Adventure*, *The Secrets of Life*. Ward Kimball turned his talents to the space age and produced original material for the Disney TV show and later theatrical featurettes, combining live action, animation and Werner Von Braun, entitled *Man in Space, Mars and Beyond* (1957), *Our Friend The Atom*, and *Eyes in Outer Space* (1958). *Man in Space* and the *People and Places* short, *Sarmoa*, were nominated for Academy Awards, and the year saw an additional three CinemaScope cartoons, *Chips Ahoy*, *Hooked Bear*, and *In the Bay*. With all this diversity, Walt Disney had no intention of allowing the company to lose its image, he carefully protected the Disney name and extended it into every aspect of the Studio's operations.

Now that the gross income for Walt Disney Productions had jumped from \$6,000,000 in 1950 to \$27,000,000 by 1957, Disney decided to increase his film output. Three live action features were released between July and December. The first was *Johnny Tremain*, starring Hal Stalmaster. It was the first of many movies for Disney, to be directed by Robert Stevenson. This time Disney was exploring American history and its co-stars included a now very grown-up Luana Patten. The second film was *Peri, a True Life Fantasy*, that told a simple, yet endearing tale of a young squirrel and his numerous adventures. Based on the book by Felix Salten, the author of *Bambi*, the film contained a myriad of detail, including some fascinating animation effects. The third was *Old Yeller*, directed by Stevenson, and starring Dorothy McGuire and Fess Parker. *Old Yeller* was the story of a Labrador that steals the heart of a young boy. Although the dog meets a tragic end and the film is tinged with sadness, it started a formula for the animal pictures to come, and having been well received by the critics, it grossed over \$8,000,000 in North America alone. Now the animated features were an expensive sideline and the Studio geared itself for live action. Only eight shorts were released. One entitled *The Wet Back Hound* won an Oscar and the cartoon *The Truth About Mother Goose*, and a *People and Places* short called *Portugal*, were both nominated for Academy Awards.

Three more *People and Places* were released



COMPETITION

As a kind of Christmas bonus for our readers, we have come up with a festive contest. In collaboration with Walt Disney Productions we are planning to give away fifty prizes to the first fifty correct entries drawn from the editor's hat. Exactly what those prizes will be hasn't been settled at press time (told you it was an unusual competition!) but will consist of posters, records, stills and so on drawn from the Walt Disney Archives.

TO ENTER:

Answer each of the questions below correctly. Write your answers on a postcard, along with your name and address,



Opposite top: Walt poses in his office with his fabulous collection of Awards. Opposite below: The hero prepares to do battle with Maleficent, who has conveniently transformed herself into a firebreathing dragon. Top: The moment of truth in *Sleeping Beauty* (1959). Above: Walt and Mickey look over a new project together.



and attach the entry stamp to your entry. All entries should be sent to us at:
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THE RULES:

The competition is open to all readers of *Starburst* except employees of Marvel Comics Ltd., Walt Disney Productions. You may enter as many times as you like provided each entry is accompanied by an Entry Stamp. All Entries must be on postcards. All entries not on postcards and/or not bearing Entry Stamps will be disqualified. The editor's decision is final and no correspondence can be entered into. The results of this competition will be published in issue 69 of *Starburst* magazine.

THE QUESTIONS:

- 1) Who supplied the voice of Mickey Mouse for the first 15 sound Mickey cartoons?
 - a) Clarence Nash?
 - b) Mel Blanc?
 - c) Walt Disney?
- 2) What was the title of the Silly Symphony cartoon in which Donald Duck first appeared?
 - a) "The Wise Little Hen"?
 - b) "Orphan's Benefit"?
 - c) "Der Fuehrer's Face"?
- 3) Which of the following Disney Theme parks was built first?
 - a) EPCOT.
 - b) Disneyworld.
 - c) Disneyland.

during 1958, with one, *Ama Girls* winning yet another Academy Award. The famous story of *Paul Bunyan*, rendered in unusual animation techniques, was also nominated. Among the features were *The Light in the Forest*, a tale of American Indians, starring James MacArthur, *White Wilderness*, the twelfth *True Life Adventure*, winning another Oscar for Best Documentary, and *Tonka*, starring Sal Mineo, as a young Sioux brave. On television, the *Disneyland* series also included Western adventures, *The Saga of Andy Burnett*, and *The Nine Lives of Elfeego Baca*, starring Robert Loggia and Lisa Montell. In order to supplement this thirst for Wild West shows, Disney presented ABC with *The Tales of Texas John Slaughter*, starring Tom Tryon and Robert Middleton.

SLEEPING BEAUTY

Walt Disney's next feature-length animated film reached the cinema screens in February 1959 and proved to Disney, once and for all, that the cartoon fairy tale was dead. It was to be one of the Studio's biggest box-office disasters, putting the company in the red for over a year. Filmed in Technirama 70mm and utilising a stereophonic soundtrack, *Sleeping Beauty* cost the Studio over \$6,000,000. The publicity behind the picture was tremendous, but TV now had a grip on the nation and the film even failed to do good business abroad. Perhaps a little too clinical for most audiences, it was a perfect example of Disney's excellent handling of gothic horror. As the evil fairy, Maleficent, transforms herself into a fire-breathing dragon at the film's climax, the kids climbed under the seats, and the critics had a field day. It was an expensive mistake on Disney's part, although those within the studio, who knew him well, remember he was pre-occupied with TV and more importantly, the ever-popular *Disneyland*, and that didn't help to see *Sleeping Beauty* over the rough patches. It marked the end of an era for the Studio and introduced a whole new way of thinking regarding the future of animation.

Three live action features were released that year, *The Shaggy Dog*, starring Fred MacMurray, as one of the first. It was an enormous hit with audiences, costing less than \$1,000,000 to produce, and yet grossing over \$8,000,000 at the box-office. It combined all the best elements of the Disney movies, children, animals and magic. *Darby O'Gill and the Little People*, on the other hand, although visually spectacular with its combination of miniatures and full size actors, did nothing for the Studio and is only remembered as the film that launched Sean Connery on an acting career. It was a far better film than *The Shaggy Dog*, it failed to make any money. *Third Man on the Mountain*, again starred James MacArthur and co-starred Michael Rennie. Directed by Ken Annakin, it was, rather shamefully, relegated to the Disney TV series, under the title, *Banner in the Sky*. It was again the year's short subjects that stole the limelight. The CinemaScope featurette, *Grand Canyon*, with a musical score provided by Ferde Grofe, won the Academy Award, and a special called *Mysteries of the Deep*, was awarded a nomination for Best Short Subject. By the end of the year Disney had fallen out with ABC over their handling of the TV series *Zorro*, starring Guy Williams, which had featured as part of Walt Disney presents, the new transmission title for the *Disneyland* show. Buying out ABC's interest in the Park, Disney approached NBC, now gearing itself up for colour, and proposed a brand new series called *Walt Disney's Wonderful World of Color*. NBC happily accepted the deal and the new series was launched the following year.

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1960 saw the release of six original features, and one compilation of the Zorro TV series. *Toby Tyler* was the first, directed by Charles Barton and starring Kevin Corcoran. The film won favourable reviews, but only achieved a modest box-office return. *Kidnapped*, directed by Robert Stevenson, starred Peter Finch and James McArthur, and opened to a less than enthusiastic American public. It later appeared on the tv show. Disney had high hopes for *Pollyanna*, the film that gave Hayley Mills her American debut. Directed by David Swift, from the book by Eleanor H. Porter, it was favourably received by critics but again audiences stayed away. Overlong and very much a tear-jerker it ended up on television. The last *True Life Adventure*, *Jungle Cat*, opened in October. Directed by James Algar, the man responsible for a number of such films, it also received luke-warm reviews. Disney decided to call it a day on the series, and as usual his understanding of how the public taste in films was changing, was right on target. *Ten Who Dared*, starring Brian Keith came next, but Disney poured a great deal of faith into his next feature, *Swiss Family Robinson*, starring John Mills, Dorothy McGuire, James McArthur and Janet Munro. Ken Annakin directed and re-issues of the film with its stunning use of location photography have brought in up to \$30,000,000 placing it among Disney's most successful films at the box office. Among the shorts was a cartoon called *Goliath II*, a sort of testing ground for *The Jungle Book* (1967), and the *True Life Adventure* featurette, *Islands of the Sea*. Both were nominated for Academy Awards, but a film called *The Horse With The Flying Tail* won the Oscar.

Top left: A scene from *101 Dalmatians* (1961). Above right: A bizarre tea party. Christopher Robin and the whole gang in *Winnie the Pooh and The Honey Tree* (1966). Above left: *Herbie, the Beetle with a mind of its own*, was the star of three movies: *The Love Bug* (1969), *Herbie Rides Again* (1974), *Herbie Goes to Monte Carlo* (1977) and *Herbie Goes Bananas* (1981). Above right: *Merlin and Madam Mim* (here transformed into a crocodile) begin their battle of magic in *Sword in the Stone* (1963). Below: A portrait of Walt Disney, taken late in his life.



DISNEY AT 60

Walt Disney, now in his sixtieth year, travelled extensively with his family in order to find new ideas for Disneyland. Although rather unwell at times, he still insisted on appearing regularly as host of his tv series, and made every effort to find time for the multitude of projects now been undertaken by the Studio. He did, however, hand more and more of the workload on the animated features to his assistants, particularly director Wolfgang Reitherman. He was elected to take charge of all future feature length cartoons from there on. His first being the delightful *101 Dalmatians*, from the book by Dodie Smith. Costing almost \$4,000,000 to produce, it was enthusiastically received by critics and audiences alike, and as everybody likes a good screen villain, one didn't have to look much further than Cruella de Ville.

Fred MacMurray returned in *The Absent Minded Professor*, which was made in black and white, due to the complicated effects work. Promoted by a one hour tv special, the film was enormously successful and made famous the idea of an anti-gravity substance called Flubber, and made audiences believe a Model T Ford could fly.

Hayley Mills returned in *The Parent Trap*, which proved highly popular with teenage audiences. As a homage to the animal film, *Nikki, Wild Dog of the North* appeared and its true life adventure style of filmmaking endeared it to audiences. *Greyfriar's Bobby*, starring Donald Crisp, was another dog story, which fared quite well at the box-office something that can't be said for the year's last

feature release, a remake of *Babes in Toyland*, a fantasy musical that disappeared off the screens without trace. A Goofy short, *Aquamania*, was nominated for an Academy Award, proving that the old cartoon characters were still as popular as ever.

In 1962 Disney made his son-in-law Ron Miller, producer, and his youngest daughter Sharon married architect Bob Brown. Brown later joined the Studio at Disney's persuasion, as a designer for WED and proved a valuable asset to the company. At WED, new improved methods of animating non-human figures for Disneyland and a whole new concept called Audio-Animatronics were introduced. Using magnetic tape, pulses are fed to the various parts of a Disneyland character, causing it to perform specific functions. Disney was so pleased with the work, that he started planning a Hall of Presidents display, with the moving figure of Abraham Lincoln. Before reaching Disneyland however, the exhibit appeared at the New York World's Fair and was a tremendous crowd-puller. Two of the corporations, Ford Motors and General Electric, who were present at the event, approached Disney about investing in Disneyland and showing off their own exhibits in the Park. Disney agreed and started a long running association with giant American corporations which continues to this day at Disneyland, Walt Disney World, EPCOT and Disneyland Tokyo.

Six features were also released that year. Two of the comedies, *Moon Pilot* and *Bon Voyage*, starring Tom Tryon and Fred MacMurray respectively. Two animal pictures, *Big Red*, and *The Legend of Lobo*, and two adventure stories, *Almost Angels*, the first of Disney's European-type movies, and *In Search of the Castaways*, based on the novel by Jules Verne. Although quite spectacular, the film was rated as a disappointment by most critics. Again starring Hayley Mills, it also featured Maurice Chevalier and Wilfred Hyde White. On television, an animated relation of Donald Duck's, Ludwig Von Drake put in an appearance and went on to introduce the majority of the series. At the cinema a film entitled *A Symposium of Popular Songs* was nominated by the Academy.

SWORD IN THE STONE

Seven Disney films now appeared in *Variety*'s list of the top fifty movies, and in 1963, Disney began work on what he felt would be his most successful picture ever – a live action musical called *Mary Poppins*. As usual there were those around him who doubted the project's success. Other releases included *Son of Flubber*, a sequel to *The Absent Minded Professor*, *Miracle of the White Stallions* with Robert Taylor in a German uniform, *Savage Sam*, with Brian Keith muscling in on *Old Yeller*'s success, *Summer Magic*, with Burl Ives, Hayley Mills and a lot of "bugs". *The Incredible Journey*, in which three household pets tramp across America in search of their master, and finally *The Sword in the Stone*, the new feature-length cartoon from the books by T.H. White. Using a limited animation style and some easily forgettable songs, it is actually a delightful movie, and although critics complained that this animated version of the legend of young King Arthur spawned nothing in the way of classic characters or merchandising, it still remains, with the exception of *The Jungle Book*, one of the best of the 60s animated films.

MARY POPPINS

But it was 1964 that was to prove the most important



Top left: The airship from *Island at the Top of the World* (1973). Top right: Dick Van Dyke as Bert in *Mary Poppins* (1964). Above: Mowgli the Man-Cub finds himself at the centre of a tug of war between King Louie the Ape and Baloo the Bear in *The Jungle Book* (1968). Below: Phil Harris, who supplies the voice of Baloo, along with his animated alter ego.



the animators



The work produced by the Disney Studio was the combination of a number of very talented craftsmen, artists and animators, many of whom joined Walt in the early days. Nine animators, in particular, were singled out as the sole creative force behind each new Disney animated feature. Walt called them his "Nine Old Men" after the Nine Justices of the Supreme Court. Below are potted biographies of their work, arranged in the order that each man arrived at the Studio. A period from 1927 to 1935.

Les Clark. Animated Mickey Mouse in "The Sorcerer's Apprentice" in *Fantasia* and the Sugar Plum fairies in "The Nutcracker Suite". Was a sequence director on a number of films including *Sleeping Beauty*. Later worked on tv Specials and educational films. Retired in 1976. Died Sept, 1979.

Wolfgang (Wooley) Reitherman. Animated dinosaurs in *Fantasia* and *Monstro* the whale in *Pinochio*. Directing animator on *Dumbo*, *Fun and Fancy Free*, *Ichabod and Mr Toad*, *Cinderella*, *Alice In Wonderland*, *Peter Pan*, *Lady and the Tramp*. Sequence director on *Sleeping Beauty*. Director on 101 *Dalmatians* through to *Robin Hood*. Worked on *The Rescuers* and *The Fox and the Hound*.

Eric Larson. Animated Figaro in *Pinochio* and the winged horses in *Fantasia*. Animator on *Bambi*, *Song of the South*, *Melody Time*, *Cinderella*, *Peter Pan*. Sequence director on *Sleeping Beauty*. In charge of Studio's training scheme.

Ward Kimball. Designed Jiminy Cricket for *Pinochio*. Animator on *The Three Caballeros*, *Ichabod and Mr Toad*, *Cinderella*, *Alice In Wonderland*, *Peter Pan*, tv Specials and 3D shorts. Retired mid-seventies. Designed *World of Motion* at EPCOT.

Milt Kahl. Animator on *Snow White*, *Make Mine Music*. Animated Peter Pan, the prince in *Sleeping Beauty*, Sir Ector and Kay in *The Sword in the Stone*, Shere Khan in *The Jungle Book*, Madame Medusa in *The Rescuers*. Retired in 1977.

Frank Thomas. Animated Dwarfs in *Snow White*. Directing animator on *Pinochio*, *Ichabod and Mr Toad*, *Cinderella*, *Alice In Wonderland*, *Peter Pan*, *Lady and the Tramp*, *Sleeping Beauty* and *The Jungle Book*. Retired in 1978.

Ollie Johnston. Animator on *Pinochio* and *Victory Through Airpower*, *Melody Time*, *Alice In Wonderland*, *Sleeping Beauty*, *Sword in the Stone*, *The Jungle Book* and *The Rescuers*. Retired in 1978.



John Lounsbery. Animated Ben Ali Gator on "Dance of the Hours" from *Fantasia*. Animator on *Dumbo*, *Fun and Fancy Free*, *Cinderella*, *Peter Pan*, *Lady and the Tramp*, *Sleeping Beauty*, *The Jungle Book* and *The Aristocats*. Died 1976, leaving his work on *The Rescuers* incomplete.

Marc Davis. Clean-up drawings on *Snow White*. Designer on *Bambi* and *Victory Through Airpower*. Animator on *Bambi*, *Maleficent* in *Sleeping Beauty* and *Cruella de Ville* in *101 Dalmatians*. Moved to WED to work on *Disneyland* rides and attractions.

The past achievements of these men were recognised by the following awards: *Pioneer in Film Award* University of Southern California chapter of Delta Kappa Alpha National Honorary Cinema Fraternity, April 9th 1978, and Americana Film Institute at the Kennedy Centre in Washington DC, June 19th 1978.

At its height, in the early Forties, the Disney Studio utilised the talent of over 237 people. Too many, unfortunately, to mention by name. Below is a list of ten of the most prominent.

Ub Iwerks. The artist who originally drew Mickey Mouse and who went on to create most of the special photographic processes used in Disney animated films. Animated the birds in the Alfred Hitchcock film of the same name.

Bill Tytla. Brilliant draughtsman, animated Tchernobog in "Night On Bare Mountain" from *Fantasia* and Stromboli in *Pinochio*.

Art Babbitt. Animator on *Fantasia*. Babbitt left the Studio during the strike and worked for other film companies. During his retirement worked for Richard Williams.

Ken Anderson. Conceptualist at the Studio. Animated the tremendous fight between the Prince and the dragon in *Sleeping Beauty*.

Ben Sharpsteen. Supervising director on a number of Disney full-length animated classics. Left Studio in 1959.

Joshua Meador. Effects animator, worked on *Fantasia* through to *Sleeping Beauty*. Animated Id monster from MGM's *Forbidden Planet*.

Hamilton Luske. Supervising director on most of the Disney cartoon films.

Norman Ferguson. Production Supervisor on *Fantasia*, *Snow White* and *Saludos Amigos*.

Clyde Geronimi. Sequence Director who worked at the Studio through to 1960.

Wilfred Jackson. Joined in the Studio in 1928. Helped to devise soundtrack for *Steamboat Willie*.

for the Studio, it was the year of the nanny, the year of Walt Disney's most successful film ever, the fantasy musical to surpass other fantasy musicals, *Mary Poppins*. First there was the usual spate of live action releases starting with Tommy Kirk as a mind-reader for Annette Funicello, in *The Misadventures of Merlin Jones*, Brian Keith, stalking a big cat in *A Tiger Walks*, Patrick McGeehan and Susan Hampshire in the British made, *Three Lives of Thomasina*, Hayley Mills and Peter McEnery mixed up with Greek jewel thieves in *The Moonspinners*, and Walter Slezak on the trail of robbers in *Emil and the Detectives*.

But for *Mary Poppins*, there was only one word on everybody's lips, *Supercalifragilisticexpialidocious*. Starring Julie Andrews and Dick Van Dyke, the film's only drawback is its length of 140 minutes. Critics said it was too long and that there were some painfully slow sequences. However the songs by Richard M. and Robert B. Sherman easily overcame any of the pitfalls. Based on the novels by P.L. Travers, the film made a heroine out of a rather stuffy nanny as portrayed in the originals. Disney decided to add animation for the scenes when the Banks children, Jane and Michael (Matthew Garber and Karen Dotrice), accompany Poppins and Bert the Chimney sweep on marvellous adventures, riding carousels and winning races, all within the confines of a chalk drawing. The critics were ecstatic and the only voice of dissent emanated from a minority of literary scholars, as stuffy as P.L. Travers's own creation. Dick Van Dyke's cockney accent has to be taken with a pinch of salt, but it cannot be denied that he has excellent screen presence. Nominated for 13 Academy Awards, it won five major Oscars including Best Actress, Best Song, (*Chim Chim Cheree*) Best Original Score, Best Editing and Best Visual Effects. The film netted \$31,000,000 at the box-office in North America and Canada, and in 1983, *Variety* showed that the film has now grossed over \$45,000,000 placing it at 39th place in the top fifty films of all time. Other performances in the feature that should not be overlooked are Uncle Albert (Ed Wynn), Mrs Banks (Glynis Johns), and Mr Banks (David Tomlinson). But with all this success, Disney had no intention of making a sequel, even though the same people who had shown anxiety at *Mary Poppins* in the early stages, were among those now requesting follow-up.

The continuing success of his television series and the enormous popularity of *Mary Poppins* had made Walt Disney a force to be reckoned with. He was still a movie mogul in a town where movie moguls no longer existed. Disneyland was struggling to accommodate the increasing number of people that visited it, including Presidents, Prime Ministers and Statesmen, including Nikita Khrushchev. Now the time was right, Disney thought, to build a bigger and better Park. Unknown to most people, he began buying up hundreds and hundreds of acres of swampland outside Orlando, Florida, for a most important project, Walt Disney World, a vacation kingdom, and EPCOT, the Experimental Prototype Community of Tomorrow. This was to be Disney's ultimate dream, a working environment for people to live in, controlled and safe, hygienic and functional, a modern utopia for the Seventies and a showcase for American Enterprise. Although very ill by this time with terrible back pains, he insisted on taking part in every aspect of the project, leaving his Burbank Studio to fend for itself. In September 1964, President Johnson awarded him the Medal of Freedom, the highest honour that can be bestowed on a citizen of the United States.

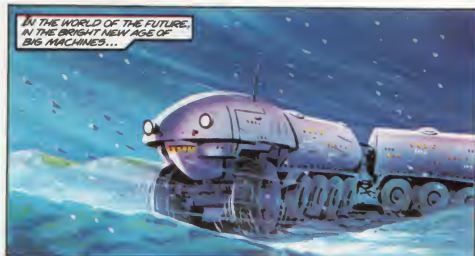


Top Left: *Of Mice and Ducks* - Two scenes from the animated featurette, Mickey's Christmas Carol, with Ebenezer Scrooge (Scrooge McDuck) and Bob Cratchit (Mickey Mouse). Top Right: Julie Andrews and Dick Van Dyke in *Mary Poppins* (1964). Above: Goofy in *Saludos Amigos* (1942). Left: An unforgettable scene from *Dumbo* (1941). Opposite Page, Top: *The alley cats* in *The Aristocats* (1970). Right: A walk through the forest in *Sleeping Beauty* (1959). Far Right: Two more scenes from Mickey's Christmas Carol.

Among the features released in 1965 were *Those Calloways*, starring Brian Keith and Vera Miles, *The Monkey's Uncle*, starring Tommy Kirk and *That Darn Cat*, with Hayley Mills who was still a big box-office draw for the Studio. Again slightly over-long, the film still managed to gross \$9,500,000 and underlined the audience's love for cats and Miss Mills, even though it was to be her last film for Disney. By the end of the year, Disney had secured the area he needed for Walt Disney World, 27,000 acres, costing a total of \$5,000,000.

Live action features in 1966 included *The Ugly Dachshund* starring Dean Jones, *Lt. Robinson Crusoe, USN*, with Dick Van Dyke, *The Fighting Prince of Donegal*, starring Peter McEnery and Susan

Hampshire, and *Follow Me Boys*, starring Fred MacMurray. The latter proved quite successful with audiences, grossing \$5,500,000 in domestic release. Although the shorts had been rather neglected, most of the new material only appearing on television, Disney did release a featurette version of A.A. Milne's *Winnie the Pooh*, entitled, *Winnie the Pooh and the Honey Tree*. Although it created a great deal of controversy in England, among scholars of the works, the fussy finally proved unnecessary. The film works well on many levels and Sterling Holloway is perfect for the voice of Pooh Bear. One irritation, however, is the gopher who made a brief appearance and unfortunately remained for the sequel. Nevertheless *Winnie the Pooh* proved highly profit-



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Starburst Review Section



MICKEY'S CHRISTMAS CAROL

"Welcome back, Mickey!"

A Starburst Film Review

by Christine Holliss

Back from retirement after 30 years comes Mickey Mouse. Starring in a new animated featurette (on a double bill with the re-release of *The Jungle Book*) based on Charles Dickens famous novel – called *Mickey's Christmas Carol*. It marks a comeback for this ageless star, although his part in the film as Bob Cratchit is not the star role. (Perhaps he forgot to read the small print in the contract.) Mickey plays the overworked and underpaid employee of Ebenezer Scrooge, portrayed by Scrooge McDuck (of comicbook fame).

Most of Mickey's old friends are on hand to help him out. Goofy appears then disappears as a clumsy version of Marley's Ghost (and very funny he is too), Minnie plays Mrs Cratchit (naturally), while Donald Duck stars as Nephew Fred (all too briefly I might add). Jiminy Cricket, Willie the Giant (from *Mickey and the Beanstalk*) and Pegleg Pete (Mickey's old adversary) give "spirited" performances as the Ghosts of Christmas Past, Present and Future.

Other old Disney favourites also make cameo appearances, but you have to be quick to spot them, especially in the Christmas Past segment. They include Horace Horsecollar, Clarabelle Cow, Toad, Ratty, Mole, Clara Cluck and Daisy Duck.

One of the most difficult problems for Disney in bringing back such favourites is finding the right voices. In the case of Donald Duck Clarence Nash, now aged 78, still does the voice better than anyone else. Actor Alan Young (remember the *Mr Ed* tv series) is the voice of Scrooge – good but it lacks a little of the gruffness associated with the character. Will Ryan doubles as the voices of Pete and Willie. Hal Smith does Goofy and Eddy Carroll takes on the almost impossible task of Jiminy Cricket, but succeeds admirably. As for Mickey himself, this time the famous mouse is voiced by Wayne Allwine, a Disney sound effects editor.

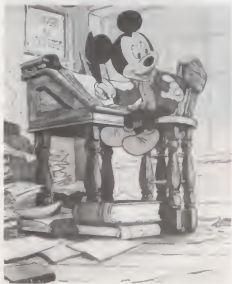
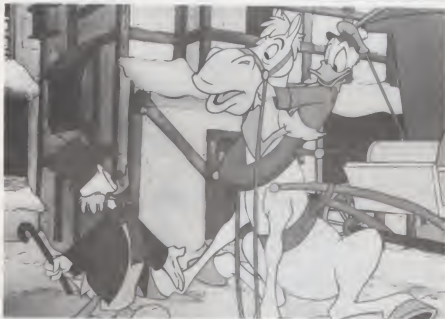
The film runs just 26 minutes offering a storyline suitable for young audiences and some excellent examples of Disney animation for the film buffs. Unfortunately apart from the title song, the film contains no other music to endear it to the audience, something which is usually an integral part of any Disney movie. Produced at a cost of 3 million dollars, *Mickey's Christmas Carol* signals a new trend in featurettes at the Studio, and rumour has it future shorts are in the pipeline, including *Winnie The Pooh* and *Goofy*. But for the moment... Welcome back Mickey, we missed you. ■

Starring: Mickey Mouse (as Bob Cratchit), Goofy (Marley's Ghost), Donald Duck (Nephew Fred), Minnie Mouse (Mrs Cratchit), Uncle Scrooge McDuck (Ebenezer Scrooge), with Jiminy Cricket, Horace Horsecollar, Daisy Duck, Ratty, Toad and Mole.

Prod & Dir: Burny Mattson, Mus: Irwin Kostal

Time: 26 mins.

Cert: U



ZELIG

"The joke goes on far too long."

A Starburst Film Review
by John Brosnan

This is a very clever movie. It's also unique. I can't think of any other movie like it. It consists entirely of old newsreel footage, fake newsreel footage, stills (real and "fake") and some brief interview scenes. Apart from the latter scenes all the rest is set in the 1930s and in black and white...

Zelig is supposedly a documentary about a remarkable man called Leonard Zelig who was known in the 1930s as "The Human Chameleon". Due to a desire to escape his own nondescript persona Zelig was able to physically alter his shape and take on the characteristics of whoever he happened to be with at the time. The story, such as it is, concerns his treatment by a female psychiatrist, Dr Eudora Fletcher (Mia Farrow) and their subsequent emotional relationship.

Apart from the shape-changing idea it's all pretty much familiar Woody Allen territory; yet another variation of his neurotic little man character at odds with the world finding salvation, of a sort, in a love affair with a beautiful woman. But what makes the movie interesting isn't the story but the way in which Allen has skilfully mixed the real newsreel footage, and stills, with the fake stuff. On this level, it's a technical *tour de force* with often the only clue that you're watching fake newsreel material being the presence of modern actors. Notonly has Allen's cinematographer Gordon Willis (who has been working almost exclusively for Allen in recent years) managed to recreate the look of 1930s footage beautifully but Allen and his actors all perfectly reproduce the nervous mannerisms and awkward gestures of people in old newsreels.

Yet for all the technical brilliance, and my admiration for the sheer audacity of the idea, I can't say I enjoyed *Zelig* as much as others do. I found the picture's cod-documentary structure rather limiting and after a while I started wishing that the *real* movie would start; a proper movie with proper dialogue scenes and so on. Even at a short running time of 85 minutes the joke went on far too long for my liking.

It may be sacrilege to say so but it seems to me that *Zelig* cut to around 40 minutes, would make an ideal supporting feature. As much as I admire Woody Allen talents—and I'm a great fan of most of his movies—I don't think I'd feel happy about shelling out £3.50 or whatever to see *Zelig* on its own. I'm afraid I'd feel a little cheated. ■

Starring: Woody Allen (as Leonard Zelig), Mia Farrow (Dr Eudora Fletcher), John Buckwalter (Dr Sindell), Marvin Chetover (Glandular diagnosis doctor).

Dir: Woody Allen, **Scr:** Woody Allen, **Music:** Dick Hyman, **Phot:** Gordon Willis, **Prod:** Robert Greenhut, **Exec Prod:** Charles H. Joffe

Time: 79 mins

Cert: PG



Above: Woody Allen as Zelig with heavyweight champion Jack Dempsey. Below: Leonard Zelig flanked by President Calvin Coolidge and Herbert Hoover.



HERCULES

"Sex, pecs and effects."

A Starburst Film Review
by Alan Jones

Luigi Cozzi's *Hercules* update sacrifices spectacle for an outer space setting with the result that it more resembles his own *Starcrash* than

the early '60's rash of sand and sandal epics.

Lou Ferrigno staggers through an assortment of interchangeable incidents that have something to do with the rescuing of his lost love, Princess Cassiopea, from the clutches of her evil alien kidnappers. Unknown to them both their fates are in the hands of Zeus, Athena and Hera who interfere from above on a moon-based Mount Olympus.

It's hard to pinpoint which is sillier: the script, the story, the special effects, the acting or the direction. They are all about as bad as each other.

As every shot in *Hercules* seems to comprise of some sort of special effect, it is hardly surprising that Armando Valcauda did such an awful job considering the low budget. From the interminable opening prologue explaining the creation of the Universe Roman-style to the shoddy Meccano based stop-motion animation models—all one can say is that he at least was game enough to have a good try.

At one stage, the high spot I might add, Hercules battles with a bear (a man in a suit intercut with grainy documentary footage) and flings it into the

heavens where it forms the Ursus Major constellation! How Cozzi expected this not to be received with anything but prolonged hilarity is definitely a question to ponder because *Hercules* is more like a National Lampoon spoof than the "reanalysed and original" film he is quoted as wanting to make.

The new mythological hero sub-genre dies still-born with *Hercules*. If you like pecs, sex and effects, then it might amuse slightly – but don't say you haven't been warned!

Starring: Lou Ferrigno (as Hercules), Ingrid Anderson (Cassiopeia), Sybil Danning (Princess Ariana), William Berger (King Minos).
Dir: Lewis Coates (Luigi Cozzi), **Scr:** Lewis Coates, SPFX: Armando Valcauda, **Prod:** Menahem Golan & Yoram Globus.

Video FILE

by Barry Forshaw

Nobody's ever accused me of being too negative in my video reviews (although I seem to spend much column space lamenting!) but, nevertheless, I'll start with a recommendation:

Rank Home Video have confirmed the growing cult reputation of director Jeff Lieberman by issuing *Just Before Dawn* which, along with *Squirm* and *Blue Sunshine* make an intriguing and promising body of work. What we have here is a stylishly made hybrid of *Deliverance* and *Texas Chainsaw Massacre* – from the former, the theme of city-bred invaders of backwoods territory of whom the least likely is forced to become a resourceful "survivor"; from Tobe Hooper, the theme of the degenerate family who destroy their civilised counterparts. Like Hooper the threat of violence is a more cleverly used element than actual gore or viscera. Early in the film, a cleaver-like object is driven into a luckless hunter's groin – and the shock of this lingers in the viewer's mind to such a degree that Lieberman can get away with less grisly demises later in the film. While the teenagers under threat are as one-dimensional as every, this characteristic flaw of current genre films is compensated for by several happy inventions – the aforementioned "pollution by city dwellers" theme is well stated and counterpointed with menace (a discarded cigarette packet is trodden on by the lumbering killer; a radio blaring rock music is blown apart by a shot-gun); the heroine's final inspiration for fighting the killer is the most imaginative idea you'll encounter in a month of Sundays; and Lieberman has one surprise up his sleeve it would be criminal to reveal. So, there's one more video to add to the slim list of above-average shockers – well worth the rental fee.

Horror enthusiasts have long been aware that the Triumvirate of Italian cinema is Mario Bara, Dario Argento and Riccardo Freda – all three immensely gifted visual stylists, whose brilliant conjuring of colour, set design and camera movement elevate their movies above their slim storylines and appalling dubbing.

Of the three, Freda (who initiated the Italian

SPACE RAIDERS

"A hit... but why?"

A Starburst Film Review

by Alan Jones

This Roger Corman produced item has been his biggest box-office success ever in mid-America. Quite honestly why is something I find difficult to understand.

Space Raiders is cannibalised pieces of left over footage from *Battle Beyond the Stars*, plus James Horner's score from that film grafted onto a nonsensical plot about a ten year-old boy who mistakenly stows away on a company spaceship hi-jacked by intergalactic pirate Vince Edwards and his motley crew.

This muddle of *Alien*, *Outland* and *Raiders* influences is compounded by several special effects shots being endlessly repeated with the finale of one battle not being seen at all as it wasn't filmed!

Writer/director Howard Cohen hasn't got the talent to put all this incoherence to good use in the way that Joe Dante did with *Hollywood Boulevard*. He tries for humour but constantly falls flat and he isn't helped by the acting from the poorest cast anyone has seen in a long while.

Any fans still addicted to Corman cheapies will find even *Space Raiders* a long haul even though Dick Miller pops up again – as a holographic car salesman here – to remind us of the days when he used to be able to get away with this sort of rubbish.

Starring: Vince Edwards, David Mendenhall, Patsy Pease and Tom Christopher. **Written and dir:** Howard Cohen, **Music:** Murphy Dunne, **Prod:** Roger Corman.



He's ten years old
and they've taken him
ten million miles into space.

VINCE EDWARDS DAVID MENDENHALL PATSY PEASE TOM CHRISTOPHER
 Produced by ROGER CORMAN Music by MURPHY DUNNE Written and Directed by HOWARD COHEN

© 1983 MILESTONE

PG PARENTS STRONGLY CAUTIONED
 SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN

A very familiar-looking title logo on the promotional artwork for this Roger Corman cheapie which features left-overs from *Battle Beyond the Stars*.

horror cycle with *I Vampiri*, on which Bava worked) is least seen in this country – and Vampix Videomedia are to be applauded for issuing *The Terror of Dr. Hiccock*, which Freda directed under his English pseudonym of Robert Hampton. The film has all the heady stylishness that was to become the hallmark of Italian Gothic cinema (a dazzling funeral in the rain; an ornate house haunted by the sinister presence of Robert Fleming's dead wife) – and it also has that inestimable element of many Freda film – the remarkable Barbara Steele.

The plot's sado-masochistic elements centering on the necrophiliac pursuits of Fleming's obsessed doctor, are very elliptical in this cut version, but enough remains to disturb and haunt. Steele, here victim rather than menacer, suffers poetically – and Robert Fleming's performance – thankfully undubbed – is quietly sensitive.

Finally, however, the film is one for the real genre enthusiast – the casual viewer will probably feel that, quite simply, not enough happens in terms of plot, and the atmosphere-building may become tedious.

I think it's time for a glance at the films inspired by Siegel and Shuster's indestructible (and enduringly popular) superhero: Of the three *Superman* films, *I* (directed by Richard Donner) and *II* (directed by Richard Lester) are available from Warner Home Video with, no doubt, *III* to follow.

Of the three, the second film undoubtedly best catches the flavour of the comic strip, while still making the characters credible and human for the adult audience. This is due in no small part to the superlative playing of Christopher Reeve, who manages beautifully the trick of clearly differentiating the gauche clumsiness of Clark Kent and the quiet charisma of the Man of Steel (without making the character impossibly noble). And before anything else, it's essential to point out the immense part played by John Williams' swagging, dynamic symphonic score in bolstering the spectacular heroics (ignore the credit to Ken Thorne on *II*, it's virtually every bar John Williams.)

The principal reason why the second film scores over *I* and *III* is the solid opposition lined up against the hero – both the first and third films can only pit tv-Batman campy villains against him, so no real sense of struggle is created. But the three Kryptonian super-villains in *II* (played refreshingly straight) make the splendidly inventive battle in the streets of Metropolis the most enjoyable sequence in all three films. And Superman's voluntary loss of his powers in order to finally become Lois Lane's lover functions on all levels – from the point of view of an emotional catalyst, as a mythic idea worthy of classical legend, and as a satisfying adult variation on the comic-strip situations.

While the occasional special effect in the series leaves something to be desired (such as the odd visible matte in the flying sequences) you really have to see the Italian rip-off *Supersonic Man* (VPD) to appreciate how much Lester, Persic & Co catch the elusive "sense of wonder" – here, the flying sequences make those in even the juvenile 50s tv *Superman* look sophisticated (none of the exhilarating banking and weaving of Christopher Reeve – just curious poses in front of crass back-projection). The plastic model that replaces *Supersonic Man* (aka *Supersonic* or *Kronos*) reminds one of the animated drawing that performed the same function for early Superman Kirk Alyn's flights.

Finally (apart from mentioning CIC's pending

issue of the banned *Star Trek* episodes, *Empath* and *Miri* – if you like *Star Trek*!), a slight change in the format of this column. The sheer volume of material issued on video has obliged me to cover more items each month, so I'll finish with several capsule reviews – you'll notice that they're generally dismissive, I'm afraid (how much can you say about *Astro Zombies*?), but I'll try to point out the worthwhile items. *The Sorcerers* (WVF), the solo directing debut of the late and lamented Michael Reeves, is now available on video, lacking the breathtaking achievements of his masterpiece *Witchfinder General*, it's a film in which the ideas behind it (reminiscent of Powell's *Peeping Tom*) are more engaging than their execution. *The Warning* (Guild) hides, beneath its horror film trappings, the germ of an ingenious idea worthy of a vintage *Outer Limits* episode – an alien hunter tracks and traps several hapless humans in backwoods America before a final, nail-biting confrontation with a wily Jack Palance. Even the alien make-up is redolent of Leslie Stevens' fondly remembered series. No minor masterpiece, certainly, but a serviceable effort.

Christopher Lee's much publicised desire to escape from the Dracula image has led him to participate in some very strange projects – but none more bizarre than *End of the World* (Intervision). Unfortunately, the dullness of this alien

encounter make some wish he'd stuck with Bram Stoker's vampiric nobleman.

If one were to work out a "pro" and "con" score card for *Terror Eyes* (Guild Home Video), it would read: pro: Two effective sea-jerking shocks. Con: Utterly charmless hero, frustratingly oblique murders, embarrassingly stiff performance from the otherwise gorgeous Rachel Ward, crass "joke" ending à la *Beast With Five Fingers*. And that, I'm afraid, means that the "No's" rather than the "yes's" have it when it comes to renting the video (sorry!).

The basic idea of *The Nightcomers* (Embassy) is admirable – a "prequel" to Henry James' *The Turn of the Screw* – in which we see how the ghostly presences in that novel (the gardener Quint and the governess Miss Jessel) corrupt the two children Miles and Flora. But the pluses of the film (Brando's lowering performance as Quint, Jerry Fielding's rich and sinister score) are undercut by inadequate playing by the children (just compare those in Jack Clayton's *The Innocents*!) and Michael Winner's unimaginative direction.

Alvin Rakoff's *Death Ship* (Thorn EMI) is not a re-make of Val Lewton's chiller – but if Rakoff had looked at the scene where a sailor is crushed by the massive coils of an anchor-chain, he would have discerned the stylish orchestration of menace that is largely missing here. ■



Christopher Reeve as the caped crusader from Krypton. *Superman I* and *II* are now available on Warner Home Video with, no doubt, *III* to follow.

Welcome to the third in this irregular series which looks at the latest publications devoted to science fiction, fantasy and horror films.

This month I'll be looking at the large number of books and other paraphernalia which has already appeared in the wake of the release of *Return of the Jedi*. But first, a few words about the *Steven Spielberg* story from our very own Tony Crawley, Monsieur Crawley, now resident in France (though I'd noticed a Gallic tinge in his column over the past year!) I have taken the series of articles which appeared originally in *Starburst* and the late, lamented *Cinema* Magazine and expanded them into a book-length study of Boy Wonder.

Written in TC's usual flip/flop style, the volume traces Spielberg's career from his earliest 8mm home movies to the blockbuster success of *E.T.* The book covers the lot, from the problems of making *Bruce the shark* work in *Jaws* to the fiscal disaster of 1941. Where Crawley's book scores heavily is in the use of Spielberg's own quotes, from a multitude of sources including interviews which the author had with the director at Cannes and other such gatherings. The text races along at a gallop, and I have any quibbles with the writing, it's that at times it rattles along just a little too fast. But as Tony had only a couple of months to get the manuscript ready for Zomba Books, the haste can be forgiven.

Apart from a truly awful cover design, the book is well illustrated with something like one hundred black and white stills including a super rare photo showing *E.T.* along with his (its?) operators. Most of the photos show Spielberg at work, which, for me at least is something special – for how often does one look through a book and see nothing but the same old stills, time and again? The *Steven Spielberg* story is not the last word on the director; there remains the task of evaluating the man's films from a critical stance. It's easy for people to become ecstatic over the "sense of wonder" of *E.T.* or the spectacular derring-do of *Raiders of the Lost Ark* while they are still very much in the public eye, backed up by massive publicity campaigns, but for critical evaluation, it's just wait a little while. Time has a wonderful way of putting things in perspective.

Star Wars and *The Empire Strikes Back* generated a massive amount of merchandise, creating an industry the like of which hasn't been seen since Walt Disney saw the possibilities in making lots of metal Mickey's, not to mention pop-up books, toys, games, puzzles, colouring books, annuals, bed linen, watches, etc, etc, ad infinitum (or ad nauseum as some might conjecture). But first things first. Well, the comic from Marvel (U.S.) was the first. *The Super Special* that is, and a bit of an embarrassment it caused too. Everybody at Lucasfilm had signed blood oaths not to reveal the big revelations in *Jedi* and had spent quite a bit of money shoving fake scenes to throw super-snoopers off the scent and (as has been rumoured) circulated phony pages of script to further confuse the expectant fans and, no doubt, various fantasy film mags (not us though, we're real good at keeping secrets when we're asked to). But suddenly, there was *The Marvel/Super Special* out nearly a full month in America before the film's release, blowing the gaff on everything. Somebody, somewhere made a booboo – but that's all history. It certainly hasn't stopped the fans from queuing around the block and elevating *ROTJ* straight into the top five money-spinners of all time (not inflation-adjusted by the way). It has to be admitted that quite a lot of mileage is being wrung out of the comic art adaptation. As well as the *Super Special* (A4 size on good quality paper with a very good cover by Bill Sienkiewicz), the artwork contained therein also makes up the first four issues of the 4-colour Marvel monthly mini-series which is appearing outside of the normal run of the popular *Star Wars* comic. It's also appearing as a British Marvel weekly reprint (in colour), confused? Well hang on, because there's more. The comic strip adaptation also appears in *ROTJ: Annual* from Grandreams, although minus the opening prologue in which Darth Vader visits the Death Star to announce that the Emperor is calling to hurry up the final stages of building. Marvel have also teamed up with Pizzolotto to produce a paperback version. Of all these, perhaps the best is the *Super Special*, for the Annual is incomplete, the American mini-series suffers from being printed on comic book stock and the Pizzolotto edition, due to its size, diminishes the fine work of Al Williamson, Carlos Garzon, Tom Palmer and Ron Frenz.

Film Book World

by Phil Edwards

This issue, regular contributor Phil Edwards takes a critical look at Tony Crawley's book on Steven Spielberg and tries to sort out the hogwash from the bad amongst the flood of merchandise to hit in the wake of *Return of the Jedi*.



My Jedi Journal – A Special Diary for Jedi Knights in Training is basically a blank book. A little hardcover notebook with each page adorned with a sketch of Yoda – the same one on every page. At £2.95 it's an expensive item for what you get for the money, although the covers rather nice, and, though uncredited, looks suspiciously like a Ralph McQuarrie painting.

Speaking of *Star Wars* artist McQuarrie, one of the best publications of all the *ROTJ* books is the *Return of the Jedi Portfolio*. Consisting of 20 large, full colour reproductions of McQuarrie's production paintings it captures images from the film in a purely illustrative manner. I must say though, that compared to the earlier portfolios for *Star Wars* and *Empire*, the paintings for *Jedi* often lack some of the fine detail which highlighted those publications. My own favourite of the set is the one of the Emperor zapping Luke with the dark side of the Force, bolts of evil lightning contorting the young Jedi's body with searing pain. At £5.95 for the set, which comes in an attractive folder, it presents perhaps the best value for money of the lot.

The Return of the Jedi Sketchbook follows the same format as the *Star Wars Sketchbook* and the *Empire Sketchbook* in that it features preliminary black and white artwork for the multitude of vehicles, creatures and hardware in the movie. It's fascinating to see how the dreaded Ewoks developed into the cuddly bears of the finished film from the somewhat more ferocious prototypes. Likewise, the evolution of the Speeder bikes is interesting. Originally, they were much sleeker in design, went through a stage of looking like souped-up hot-rods and then were finally settled in their more all-functional shape. The artwork for the book is taken directly from the sketches by Joe Johnston and Nilo Rodas-Jamero with some additional material by Ralph McQuarrie and Norman Reynolds.

There's two versions of the novelisation of the Larry Kasdan script by James Han. One's the "regular", the other is the *Special Junior Edition*. Basically the same book, the latter has less "big words" and some of the more violent confrontations are toned down a little for the more sensitive younger readers. I've always found movie-tie-ins pretty heavy going although they do sometimes contain a little more in the way of

character development and plot enhancement, usually because they are written from earlier drafts of the screenplay which often contain scenes and dialogue cut at the final editing stages to speed up the action. Both these books contain eight pages of colour stills.

Yet another telling of the story of *Jedi* can be found in the *Return of the Jedi Storybook*. This is a large format softback which further simplifies the tale within its 64 pages. Printed on quality, coated paper, the main attraction of the *Storybook* is the wealth of full colour stills from the movie which it contains.

Forming something of a companion volume to the above is the *Return of the Jedi Official Collectors Edition*. This 64 pages reports on the making of the film and features many interesting colour stills showing how the cinematic magic was worked. There are contributions from many of the ILM magicians and while the short articles don't go into a great deal of depth, it is a fascinating introduction to the special effects. At £1.50, it represents good value for the price.

From H. Bunch associates comes a series of three (maybe four, it's a little uncertain as I write this) poster magazines devoted to *Jedi*. The majority of pictures they contain will be familiar if you've got the other *ROTJ* publications I've already mentioned, so they're really only worthy of serious consideration if you're a completist on the subject. I've heard that after the series finishes here after issue 3 (or 4) it will continue in America from Paradise Press. So if you're keen on collecting the entire series, then you'll have to keep an eye on your local import shop, although it should be noted that the import numbers are likely to be a bit more expensive than the British copies.

And finally, the best. *Skywalking – The Life and Films of George Lucas* by Dale Pollock is a well-researched biography of the man behind the *Star Wars* saga. Although not an "authorised" book, it was written with Lucas' full knowledge and co-operation. A film writer for *The Los Angeles Times*, Pollock delves into the producer's past, discovering a childhood not a million miles away from that of the middle-class teenagers of *American Graffiti*. The book looks at the whole success story (well, not completely successful, as it's been announced recently that George and Marcia Lucas have come to a parting of the ways) of the *Star Wars* years as well as charting the ups and downs of the young film maker's baptism of fire with *THX 1138* and the nightmare reception by Universal executives of *American Graffiti*. It's easy to see why Lucas turned his back on the Hollywood system as soon as he did.

The making of the *Star Wars* films is treated in some depth, although understandably *Return of the Jedi* gets considerably shorter shrift due to the necessity of capitalising on the book's publication to tie-in with the release of the last in the present trilogy. One of the most fascinating aspects of reading Pollock's clearly written account (and occasionally reading between the lines) is the way that the first two *Star Wars* features seem to have been made in a state of sometimes great confusion. It even looked at one point that the money would run out on *Empire*, despite the phenomenal success of the first film. Mirroring this is the rise of the Lucasfilm empire and the problems which nearly crippled it and the development of Lucas's dream, *Skywalker Ranch*.

Is sometimes an air of "sanitisation" creeps into *Skywalking*, then I suppose that's the price the author had to pay for the amount of co-operation he received from Lucas and his associates. I think it's safe to assume that in the building of an empire like Lucasfilm, there must be a degree of knives in backs and corporate blood-letting. That's all part of the development of business acumen, for the most part, Pollock doesn't pull any punches which is just one of the reasons why *Skywalking* is one of the most important books to appear yet on a film maker.

It's Only A MOVIE

A Film Column by John Brosnan

Back in early 1982 (*Starburst* 42, to be exact!) I had a good moan about the insidious ads that British film distributors insist on inflicting upon their paying customers in order to make the idea of staying home and watching movies on video seem even more attractive. One advertisement in particular I mentioned was the one about the nerd selling his car to buy an engagement ring for his girlfriend. I considered it to be the worst of the then-current bunch—badly acted, badly photographed, badly written and basically irritating beyond belief. Well, damn me if they haven't gone and made a sequel of the rotten thing...

Yes, regular film-goers (the smallest minority group in the country) have the opportunity of seeing Episode Two in this thrilling saga of young love. The question is: Why? Who on earth, within the giddy world of advertising, thought anyone would be interested in seeing more about this dolt and his conflict of interests between his car and his girlfriend? Did thousands of film-goers write in saying, "Gosh, what a great advert! What happens next? Make a sequel, please!" (I'd hate to imagine that any *Starburst* readers did such a thing; if I find out you did I'll send you one of my specially modified Ewok dolls. You wind them up and they bite your leg off.)

Actually, the above advert isn't the most irritating of the current bunch. In my opinion it's a close race between the Telly Savalas one set on the desert island and the cigarette advert that takes place entirely in the dark. Both of them have me gritting my teeth and wincing with pain but I think the Savalas one is probably the worst of the two. You must have seen it—Savalas is on a beach teaching a dumb blonde how to make a martini and ends with his crass agent popping up out of the sea. For me watching it is like having a tooth drilled.

And the really annoying thing about the cigarette commercial is that it's so *unfunny*. Originally, someone must have thought that doing a commercial entirely in the dark with just voices and outlines would be a gut-bustingly hilarious idea. Well, perhaps with a good script it might have been (though I doubt it) but the result we have in the cinemas is as funny as a case of anthrax. Watching an almost black screen while listening to two idiots exchange banalities wasn't amusing the first time I saw it and it certainly wasn't amusing to sit through for the 100th time (and it seems to get longer with every viewing).

Of course, I don't like watching any adverts in the cinema, even the ones that are initially amusing (and there are a couple). Jokes depend on an element of surprise and when see them over and over even the best visual joke wears thin very quickly. I also think most cinema-goers would agree with me but the distributors persist in this out-dated tradition and therefore continue to make going to the cinema an unnecessarily painful experience. To compete with the pleasures of home video viewing the people who run the cinema chains are going to have to rethink their policies while there are still some cinemas left in the U.K.

Then again moves are under way to ensure that our home video viewing comes under stricter government control, the result of which may mean you'll have to go to the cinema to see a less censored version of your favourite horror movie or whatever. A video licensing board has been set up with the aim of rooting out those horrible "video nasties" we hear so much about but in the opinion of many people in the film and video industry a lot of movies that have already been given 'X' or '18' certificates by the censors are going to be labelled by the board members (who sound a pretty unsuitable bunch for the job) as "nasties". This means that films you can legally see in a cinema will be banned on video or available only in more censored versions.

I predicted this, he says smugly, back in the final issue of *cinema* a year ago. In my column *At the Movies* I said, commenting on the finding of magistrates in Willesden, London that Tobe Hooper's *Death Trap* was "obscene": "Can you imagine what those same magistrates would have thought of videos of, say, *The Thing*, *Amityville Horror 2*, *The Entity* or even *Poltergeist*? My guess is that they'd be labelled "obscene" too."

It all depends, of course, on your definition of "obscene" and "video nasty". For some people any horror movie is automatically a "nasty" and I fear a few of those people are sitting on the video censorship board. Such people are certainly mem-



The ghostly face of The Evil Dead.

bers of the Manchester Police Force which excitedly seized video copies of *Evil Dead* while squealing with mock horror, "Argghhh, a video nasty!" only to discover that the film had a censor's certificate.

Which raises an interesting question: what will happen if the video censors decide to ban, for example, *Evil Dead*? Would the police in Manchester, and elsewhere, have the legal right to raid a cinema where it was playing and seize the film? Who will be the true arbiter of what is and isn't obscene—the film censors or the video censors?

The whole hyped-up furor over the so-called "video nasties" has led to the ironical, and disturbing, situation where the movies we watch in the privacy of our own homes are going to be subject to stricter censorship than what we can see in public.

At the end of my *cinema* column I said: "Now it may seem a long and unlikely route between a video like *Driller Killer* being prosecuted and your own home being raided by police looking for banned material but you'd be surprised at how short it really is."

And getting shorter all the time. ■

In next month's *Starburst*, Video correspondent Barry Forshaw answers some of the many comments we've had from readers in the wake of the censorship controversy which began in the letters column of *Starburst* 57. Be here!

BOOK WORLD

by Chris Charles

Following on from their successful *Best of British Authors* and *Best of Young British Novelists* publicity campaigns, the Book Marketing Council's latest promotion is *Venture Into Science Fiction* which, according to the BMC's publicity leaflet, "aims to encourage and expand the popular interest shown in SF, as witnessed by the success of many films, videos and TV series with an SF theme". All the major paperback publishers in the country were invited to submit a shortlist of books for consideration in the promotion, and these were then reduced to a final list of 20 by a panel of judges. The 20 books will be promoted in bookshops during October, "with colourful window and in-store displays using the distinctive campaign posters and shelfstrips provided free by the BMC".

Star treatment, indeed. Here's the final list:

HELLICONIA SPRING by Brian Aldiss (Granada, £1.95)
THE FOUNDATION TRILOGY by Isaac Asimov (Granada, £4.25)
THE DROWNED WORLD by J.G. Ballard (J M Dent, £2.50)

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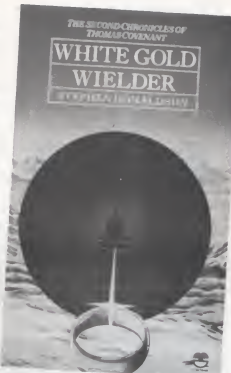
J.G. BALLARD
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TIMESCAPE by Gregory Benford (Sphere, £1.75)
NO ENEMY BUT TIME by Michael Bishop (Sphere, £2.25)
DOWNBELOW STATION by C.J. Cherryh (Methuen, £1.95)
2001: A SPACE ODYSSEY by Arthur C. Clarke (Arrow, £1.75)
2010: ODYSSEY TWO by Arthur C. Clarke (Granada, £1.95)
WHITE GOLD WIELDER by Stephen Donaldson (Fontana, £2.50)
THE STAINLESS STEEL RAT FOR PRESIDENT by Harry Harrison (Sphere, £1.25)
DUNE by Frank Herbert (New English Library, £2.50)

BRAVE NEW WORLD by Aldous Huxley (Granada, £1.50)
THE CRYSTAL SINGER by Anne McCaffrey (Corgi, £1.75)
THE DANCERS AT THE END OF TIME by Michael Moorcock (Granada, £2.50)
THE MOTE IN GOD'S EYE by Larry Niven and Jerry Pournelle (Futura/Orbit, £2.50)
NINETEEN EIGHTY-FOUR by George Orwell (Penguin, £1.95)
MAJIPOOR CHRONICLES by Robert Silverberg (Pan, £2.50)
THE WAR OF THE WORLDS by H.G. Wells (Pan, £1.25)
THE CITADEL OF THE AUTARCH by Gene Wolfe (Arrow, £1.95)
THE DAY OF THE TRIFFIDS by John Wyndham (Penguin, £1.50)

Any shortlist of this sort is bound to be a source of controversy, and there have already been complaints in the SF world about omissions or books which aren't worthy to be selected for the promotion. I'd go along with a lot of the complaints, but I note that the BMC have played clever by not including the word "Best" in the title of the promotion. According to them *Venture Into Science Fiction* contains titles chosen "to represent a broad historical sweep of SF, from H.G. Wells to the present day, and they demonstrate the great diversity in style and content to be found in the genre" - which carefully avoids the issue of whether the books are any good or not.

Overall, I think the list is a pretty reasonable one. I don't think most people would quibble with the inclusion of the Wells, Huxley and Orwell titles since these are major novels which have been profoundly influential on the development of SF. Similarly Asimov's *Foundation* trilogy, Wyndham's *The Day of the Triffids*, Clarke's 2001 and Herbert's *Dune*



are generally acknowledged as significant SF titles, though of varying literary merit. Ballard's *The Drowned World* is also a good representative novel of this important writer, and the Moorcock title is a reasonable choice, straddling the line between his routine fantasies and his more ambitious but only marginally SF novels. But in general as we move closer to the present day the doubts begin to creep in.

Part of the problem with promotions of this nature is that publishers often nominate

books simply because they happen to be in print at the time rather than reprinting worthy candidates. Most of the publishers have also nominated books which are already selling well, which seems to me to be defeating the whole object of the exercise. Wouldn't it be better to include a few titles which deserve, but haven't yet achieved a wider readership rather than plugging books which are guaranteed a healthy audience? The judges at least should have considered this.

A typical case in point is *Majipoor Chronicles* by Robert Silverberg. Now Silverberg is certainly an important SF writer who merits attention, but *Majipoor Chronicles* is already being heavily promoted by Pan, and there are a number of more ambitious and interesting Silverberg titles which could have been substituted for it. A similar case could be made for Aldiss's *Helliconia Spring*, while Clarke's 2001 will probably hit the best-seller lists without any help from the BMC. Why two Clarke books in the promotion and not one by Robert Heinlein or Ray Bradbury or Kurt Vonnegut?

Of even more dubious merit are the Stephen Donaldson and Anne McCaffrey titles, which are only questionably science fiction in the first place and seem to have been chosen just because they're the latest titles by two best-selling authors. Harry Harrison's *The Stainless Steel Rat For President* is a lightweight romp with no pretensions to significance; its place could have been usefully taken by one of the better books of Ian Watson or Bob Shaw, two British writers whose omission from the list is regrettable. It's doubly regrettable when the likes of C.J. Cherryh's *Downbelow Station* is included - this is one of the most boring novels I've read in years.

The remaining four titles are all award winners of some sort, and certainly Benford's



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Timescape, Bishop's No Enemy But Time and Wolfe's *Citadel of the Autarch* are ambitious books by serious writers; and while I personally don't like Larry Niven and Jerry Pournelle's work I'd defend the inclusion of *The Mote in God's Eye* because it represents a particular kind of SF which does

appeal to a lot of readers.

As far as I am concerned, though, the most glaring omission from this promotion is a representative collection of short fiction by a variety of writers. Some of the best science fiction ever has been written in the short story format, and any promotion which does not

acknowledge this fails to do justice to the field. And by its very nature a multi-author collection would also have enabled more authors to be included. Promotions of this sort never please everyone, but a little common sense can often keep the grumbling to a minimum.

In keeping with the main theme of this Christmas issue, Richard Holliss looks back at Walt Disney's contributions to television over the years.

NOT ONLY is this Christmas, a double celebration for Walt Disney Productions, with the release of the first Mickey cartoon since 1953, it also celebrates 60 years in the film business. A couple of months back *TV Zone* took a brief look at the new Disney TV Channel in America, and even though we have no such channel available in this country this Christmas marks a continually, successful relationship between Walt Disney Productions and the BBC. On each festival occasion since the late Fifties, Richard Evans has presented a collection of film clips under the title *Disneynight*. For Disney the programme has been useful in promoting their new product and more importantly, for animation-buff Richard Evans, has been the opportunity to screen sequences from rare Disney material. One of my earliest recollections of the series was one particular *Disneynight* introduced in 1963 by Susan Hampshire, who was then the star of a couple of British Disney movies. Over the years, a wide variety of people have introduced the show, especially if they are involved in any Disney films at the time. Among them are Julie Andrews, Maurice Chevalier, Peter Ustinov, Val Doonican, Leslie Crowther, Stratford Johns, Cilla Black, Jimmy Tarbuck, Rolf Harris, Lulu, Harry Worth, Valerie Singleton, John Noakes, Peter Purves, Terry Thomas, Derek Nimmo and most recently Bob Monkhouse on location at EPCOT.

Not to be confused with the TV series is a short BBC radio version called *Disneynight*, which included soundtrack excerpts telling the stories of *Snow White* and the *Seven Dwarfs*, *Dumbo*, *Bambi*, *Lady and the Tramp*, *The Jungle Book*, and *Mary Poppins*. Radio has, of course, played an important part in promoting the Disney films, thanks to the innumerable songs featured in each and every film. Song highlights, again usually around Christmas, have appeared on *Movietime*, *Movie-Go-Round*, and more recently during the story of Walt Disney as narrated by Hayley Mills.

The BBC's connection with Walt Disney goes back to the war, as Cecil Madden, a TV producer in 1936, explained to John Craven in the BBC special, *Sixty Years of Children's Programmes*, shown last year. "I was a friend of Walt Disney. Disney phoned us from America, telling us that we would have great trouble with the film companies. They'll give you nothing, except perhaps newsreels," he said. Which they did. "I will give you Mickey Mouse. You can have him for every transmission, if you like? Two a day, as many as you like! And he was as good as his word." As Madden went on to explain, it was the Mickey Short, *Mickey's Gala Premier*, that was cut off in the middle by the announcement that the war had started. Although as if to rectify this mistake, when the BBC commenced transmissions after the war the first programme to be screened was the same cartoon.

Interestingly enough it wasn't until the early Seventies that the BBC finally bought a selection of the Disney television series starting on the 10th January 1971 with the first of 13 episodes of *The Wonderful World of Color*. The *Radio Times* advertised the series with an article by Giles Poole. "Viewers will be able to see a number of brand new

TV ZONE

by Richard Holliss



adventure stories, as well as programmes devoted entirely to cartoons, some of them familiar favourites. Others will be a blend of cartoons and live action. These include one of the last of Disney's works, *On Location*, in which Pinocchio is asked by Disney himself to produce a film that includes all the famous characters."

The majority of episodes were live action and featured filmed stories from the last ten years of the series. The first was called *Boomerang, Dog of Many Talents*. A two-parter starring Darren McGavin. Since then titles have included *An Otter in the Family* starring Gary Beecham (1965), *A Boy Called Nuthin'*, starring Ronny Howard and Forrest Tucker; *Way Down Cellar*, starring Butch Patrick; *The Treasure of San Bosco Reef*, starring Roger Mobley; *The Young Loner*, starring Butch Patrick; *My Family is a Menagerie*; Solomon, the Sea Turtle, *Bristleleaf*, starring Phillip Alford and Brian Keith (1964); *The Boy Who Flew With Condors* (1967); *Nature's Charter Tours*; Joker, the Amiable Ocelot (1968); *One Day at Beetle Rock*; *Brimstone the Amish Horse*; *Wonders of the Water Worlds*; *Fantasy on Skis* (1962) and *Wild Burro of the West* (1960).

The most popular were the animated episodes falling under both titles, *The Wonderful World of Color* and *The Wonderful World of Disney*. Although the opening credits on the latter have been removed from the BBC versions, the stories are complete and include, *Pacificaly Peeking* starring a relative of Donald's, Moby Duck, and a selection of clips from the *True Life Adventure* films; *The Ranger of Brownstone*, incorporating Donald Duck in *Grand Canyon-scapes*, *On Vacation* introduced by Jimmy Cricket; *Three Tall Tales* (1963); *Fly With Von Drake* (1963); *Square Peg in a Round Hole* (1963); *The Legend of Sleepy Hollow* (1955); *Music For Everybody* (1966); *From All of Us to All of You* (1958); *Nature's Better Built Homes*; *Toot, Whistle, Plunk and Boom* (1959) and under the latest programme title *Disney's Wonderful World*, *The Illusion of Life*, based on the book by veteran Disney animators Ollie Johnston and Frank Thomas.

The BBC also screened *The New Mickey Mouse Club*, even though we had never seen the old *Mickey Mouse Club*. Other shows included *Christmas Crackers*, a series of shorts, introduced by Michael Aspel and *The Magic of Walt Disney*, a BBC title for yet another series of cartoons. Among the feature films to be shown on TV (although some National newspapers have occasionally put their foot in it, and advertised tele-screenings of *Pinocchio* and *Dumbo*, which never took place) the BBC have shown, *20,000 Leagues Under the Sea* (twice), *The Parent Trap*, *In Search of the Castaways*, *Devil Crockett* and *Babes in Toyland*. Series-wise they have screened *Zorro* on Saturday mornings and are still transmitting *Donald and Mickey*.

So as not to feel left out, ITV have in the past presented the occasional Disney programme, including *Disney Wonderland* with host Francesca Annis, Alan Whicker loose in *Walt Disney World* for a special entitled *Pixy Dust on Goody-Goody Land*, and two Disney film versions of *The Golden Shot*, a Bob Monkhouse vehicle now, fortunately, laid to rest. Perhaps though, the best ITV programme on Walt Disney, was a two-parter, long overdue for a repeat screening, called *Disney: From Mickey Mouse to Fantasyland*.

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